

# THE ILLUSTRATED LONDON NEWS

Rumania and Her King





## Are you well dressed BENEATH YOUR SUIT?

A man who takes pride in the thought that he is well dressed pays just as much attention to the fit, quality and workmanship of his underwear as he does to that of his suit. Braemar are makers of fine underwear that comes up to the well-dressed man's standards. Braemar Underwear for Men is sold at most good shops and stores at prices from 10/6 a garment.

PLEASE SEND ME the new leaflet 'Why You Should Wear Wool,' containing full particulars of Braemar Underwear for Men.

NAME.....

ADDRESS.....

(G), 3-12-38



**UNDERWEAR FOR MEN**

INNES, HENDERSON & CO. LTD., HAWICK, SCOTLAND

AND AT AXTELL HOUSE, WARWICK STREET, LONDON, W.1

*You will be well in wool*

## SPEEKO ELECTRIC SHAVER

THE PERFECT PRESENT  
for yourself or a friend

£3.3.0



The SPEEKO is the most perfect Electric Shaver ever designed.

The SPEEKO gives a closer shave than a razor, and in half the time. No Soap, water or brush. No cuts. No soreness.

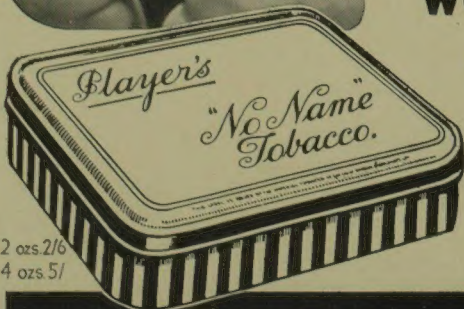
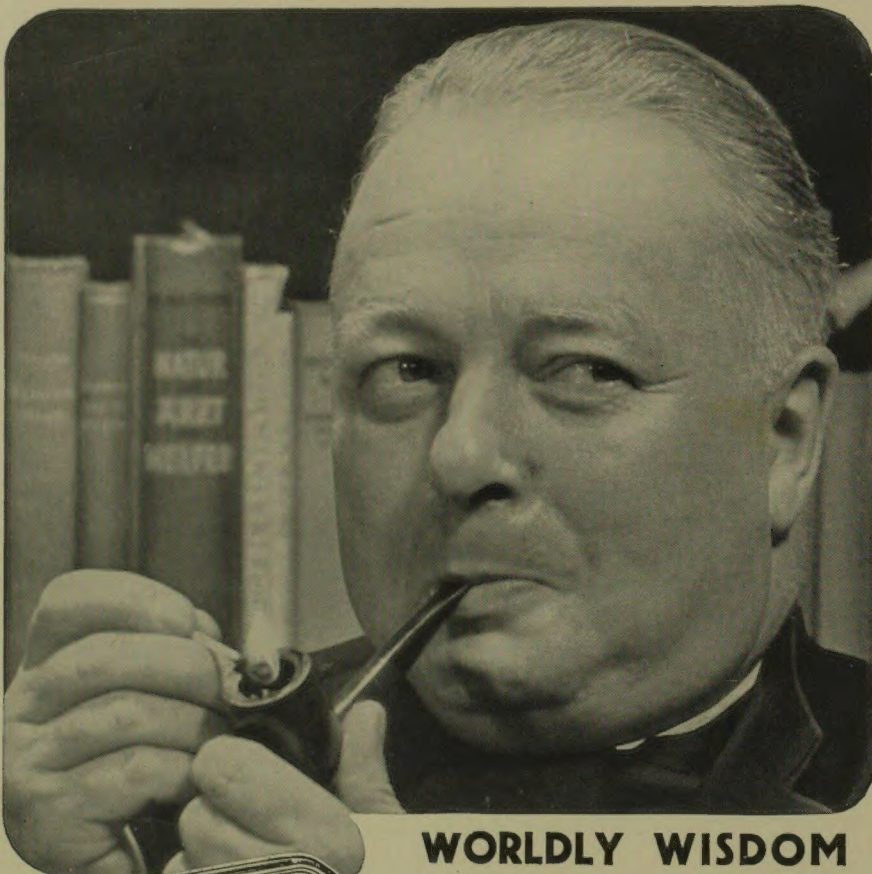
The Rounded Shearing Head (Patented throughout the world) gives a smooth, comfortable, perfect shave every time.

No Resistance required for voltages from 100 to 250 A.C. or D.C. A switch on the Shaver itself controls the voltage.

12-volt model supplied for motoring and yachting.

From Chemists, Stores, Electrical Dealers and Cutlers. Ask your dealer for a demonstration, or send for particulars to

**THOMPSON & CAPPER WHOLESALE LTD.,**  
4, Speke Hall Road, Liverpool 19.



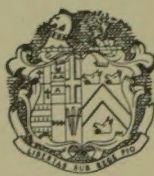
2 ozs 2/6  
4 ozs 5/

PLAYER'S **"NO NAME"** TOBACCO

### WORLDLY WISDOM

he applies unerringly to temporal things. His broad vision and sage advice have helped many aspiring candidates over thorny places. In things like tobacco, too, his instinct is unquestionably right. That pipe of "No Name" shows his regard for everything which is meritorious and dependable.

"No Name" BROAD CUT is the same tobacco for those who prefer a broader cut. The prices are the same.



**BRANKSOME  
TOWER HOTEL**

BOURNEMOUTH

### Patronised by Royalty

Why incur the fatigue of foreign travel and the nuisance of customs barriers? Here are some references to the Hotel by enthusiastic visitors:—"I cannot believe I am in England at all. I am at Capri at one minute, and Sorrento the next. There are visions of Naples hovering about this lovely summer-house in Branksome Park" (Mr. Clement Scott, famous writer and critic, in the *Free Lance* of August 31st, 1901). "My Paradise in England" (A distinguished foreign Ambassador, 1935). "I did not know that any place could be so lovely" (An American visitor, 1936).

"And now I want to tell you what I think of you and your Hotel. Years ago I stayed in British Hotels for my holidays, but got so fed up with the food, service, lack of courtesy and accommodation, that I have since spent my holidays on the Continent. At last I have found an English Hotel that is *Perfection* in every detail" (Extract from a letter written to the Manager on November 19th, 1937).

Ten acres of magnificent grounds extending to, and including, the sea shore. Six hundred feet cliff sea frontage. Private bathing promenade with bungalows. A squash court and four hard tennis courts (En-Tout-Cas) unsurpassed anywhere. Cuisine and service without faults. Choice Wines. Garage for 100 cars. Four fine golf courses within easy reach. For Photographic Brochure, write to A. Bich, Manager. Telephone, Bournemouth 4000. Telegrams, Branksome Tower, Bournemouth.

WELCOME ALWAYS  
KEEP IT HANDY

**GRANT'S**  
*Morella*  
**CHERRY  
BRANDY**



QUEEN'S-The Original  
SPORTSMAN'S - Dry

"GRANT'S is a lovely idea for Xmas Parties and Xmas Gifts."

Whispers  
*Little Lady Liqueur*

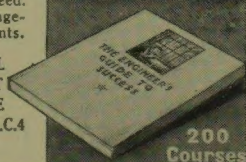


### CORRESPONDENCE TRAINING in ENGINEERING

"The Engineer's Guide to Success" shows how to qualify in Civil, Mechanical, Chemical, Electrical, Automobile, Aeronautical, Wireless, Television, Sound Recording, etc., engineering through the authoritative home-study courses of The T.I.G.B. Write TO-DAY for FREE copy of this great Guide which contains the world's widest choice of engineering courses—over 200—covering all Branches and Qualifications such as A.M.I.C.E., A.M.I.Mech.E., A.M.I.Chem.E., A.M.I.E.E., A.F.R.Ae.S., etc. Training until Successful Guaranteed. Special tutorial arrangements for overseas students.

**Free!**

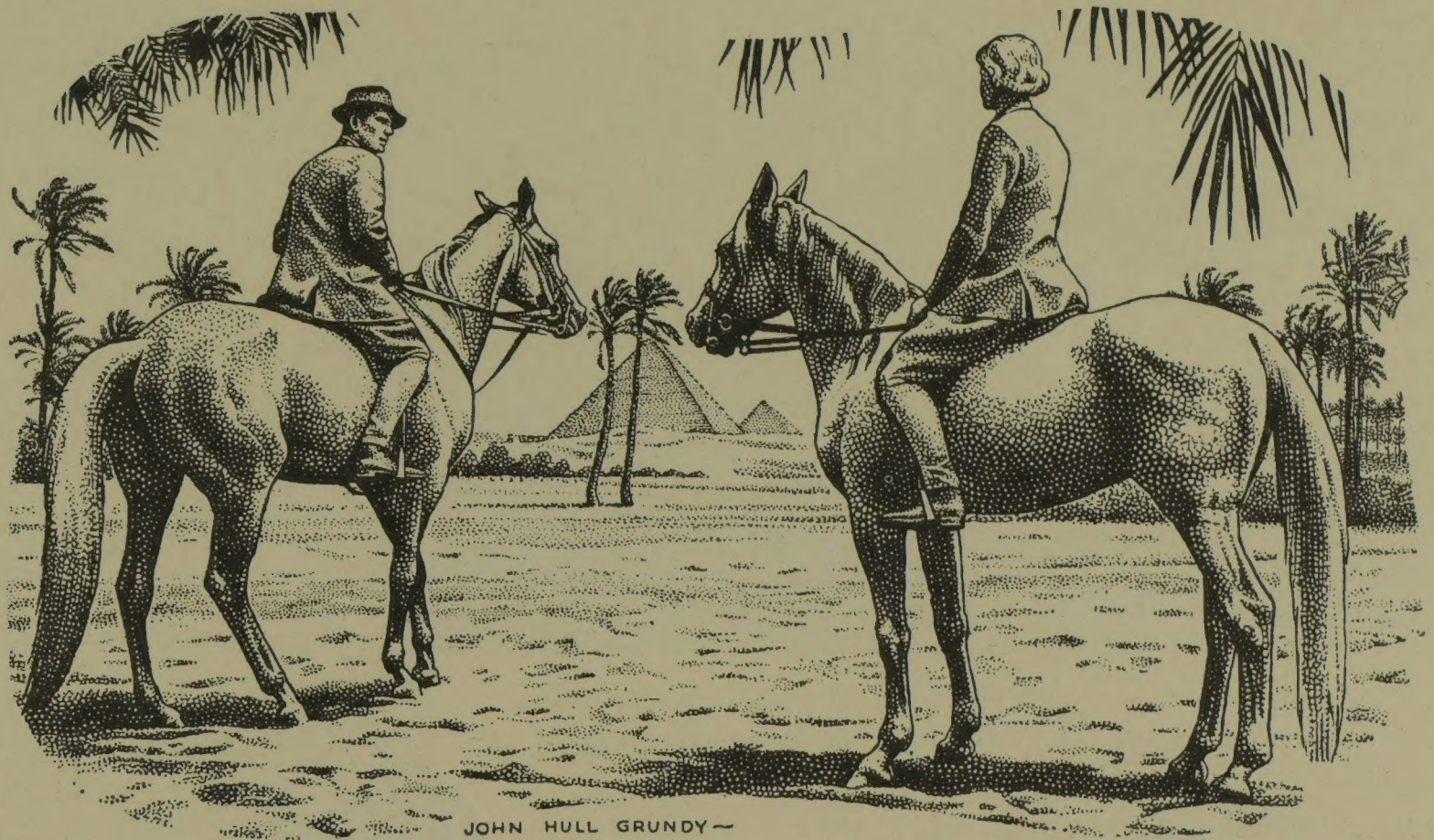
THE TECHNOLOGICAL  
INSTITUTE OF GREAT  
BRITAIN, 97, TEMPLE  
BAR HOUSE, London, E.C.4  
(Founded 1917.  
20,000 Successes)



200  
Courses



# "I'VE ALWAYS LONGED TO RIDE AN ARAB"



Yesterday the sun shone on Egypt as it sometimes shines in England at midsummer. It was the same the day before. It will be the same today, and tomorrow and then tomorrow again.

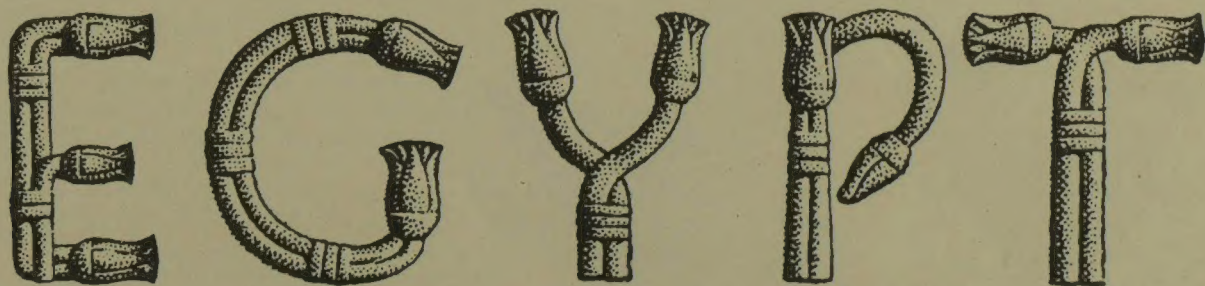
And, because the air of Egypt is amazingly dry and clear, it will be, not hot, but healthily, pleasantly, comfortably warm.

You could get to this sun-blessed land in a few days, for nowadays the near East is very near indeed. You could travel swiftly, comfortably, and your stay would cost you

probably less than you imagine. For a very little you can have your pick of Egypt's pleasures.

Do you like riding? Egypt will give you the most sensitive and responsive mounts in the world—Arab horses of the stock from which every English thoroughbred is descended.

Whether you seek the sense of the past, or the most polished delights of the present, Egypt will satisfy you. And more, Egypt will send you back with glowing health and golden-bronze skin — gifts of her eternal sunshine!



The Egypt Information Bureau, 29 Regent St., London, S.W.1 (Regent 6680), or any of the recognised travel agencies, will give you full particulars about Egypt.



# THERE'S MORE ROOM IN THE RENAULT EIGHT



The owner of this very distinctive Renault Saloon may enjoy all the economy of its powerful but lightly rated engine (not to mention savings in tyre wear, garage and insurance) without sacrificing a scrap of the comfort demanded for four passengers. Renault's 'wide span' coachbuilding gives everybody plenty of lounging room and a most efficient suspension system ensures a smooth ride over all surfaces.

- Exceptional space for four.
- Three-bearing crankshaft engine.
- Three-point engine suspension.
- Three-speed synchro mesh gearbox.
- Independent front-wheel springing.
- Built-in luggage compartment.

12 H.P. Saloon £198 ; 17.9 H.P. Saloon £215 ; 26.8 H.P. Saloon £295

RENAULT LTD, Western Avenue, W.3 (Acorn 4655). West End Showrooms, 21, Pall Mall, S.W. 1 (Whitehall 7270)

£140

SERVICE. One of the most interesting departments at our Acton works is that responsible for SPARE PARTS. Here a comprehensive stock is carried covering models of at least 10 years past. We are at all times glad to show interested customers the organisation of this important section

CVS-200



## ROYAL COPENHAGEN PORCELAIN



Write for new brochure

**6 OLD BOND STREET, LONDON, W.1**

## BIBBY LINE

### WINTER SUNSHINE TOURS SPECIALLY REDUCED RETURN TICKETS (availability 4 months).

	From LIVERPOOL.	From MARSEILLES.
EGYPT	£56	£45
SUDAN	£63	£53
CEYLON and SOUTHERN INDIA	£85	£80
BURMA	£100	£95
STRAITS SETTLEMENTS	£111	£107

#### SHORT SEA VOYAGES.

GIBRALTAR for TANGIER. MARSEILLES for RIVIERA. EGYPT.  
Fortnightly Sailings. Only First Class Passengers Carried.

Literature and all information from:

**BIBBY BROS. & CO.,** Martins Bank Building, Water St., Liverpool, 2.  
22, Pall Mall, London, S.W.1.



## TENOVA SOCKS

need no suspenders



Tenova socks have a band at the top containing Lastex yarn, which is part of the sock itself. All you have to do is to put the socks on. The band holds them up gently but securely. And every time the socks go to the laundry, they take the band along too. For town, 3/6, 4/6, 5/6 and 7/6. For tennis, from 3/6. For golf, 7/6. Black silk for evening, 7/6 and 12/6. Obtainable from good shops for men.

### TENOVA self-supporting socks

Patent No. 323457. Reg. Design 748974.

STEPHENS BROTHERS LTD., 157-161 REGENT STREET  
Distributors for Tenova, Ltd. LONDON, W.1, REGENT 2424





## Gift **APPEAL** FROM THE MAN'S SHOP

At Harrods you will find, in the newly enlarged Man's Shop, gifts to suit every man, whatever his tastes or needs be.

(M.U. 1) Ribbed Pullovers in pure botany wool. Many shades. Sizes 36 to 44 ins. chest. **30/-**  
Also plain weave, lighter weight, in the same sizes 21/-

(M.S. 2) English Printed Foulard Silk Ties—wide choice of designs and colours. Printed Silk Handkerchief to match. In gift box, the set **12/6**

(M.W. 3) Hogskin Gloves with detachable seamless cashmere linings. Hand-sewn, pull-on style. Sizes 7 to 10. **30/-**

(M.S. 4) Taffeta Silk Pyjamas. All British washing silk, striped or plain colours. In gift box **45/6**

(M.S. 5) Printed Crêpe Silk Mufflers, 18 x 54 ins. Fringed ends. Neat designs in blues, browns, wines and greens. each **21/-**

(M.H. 6) The Premier Seat Stick—pigskin seat. Metal stem and ground plate. **45/-**

(M.H. 6a) Umbrellas with dark or light pigskin handle. Twill silk cover on Fox frame. **30/-**

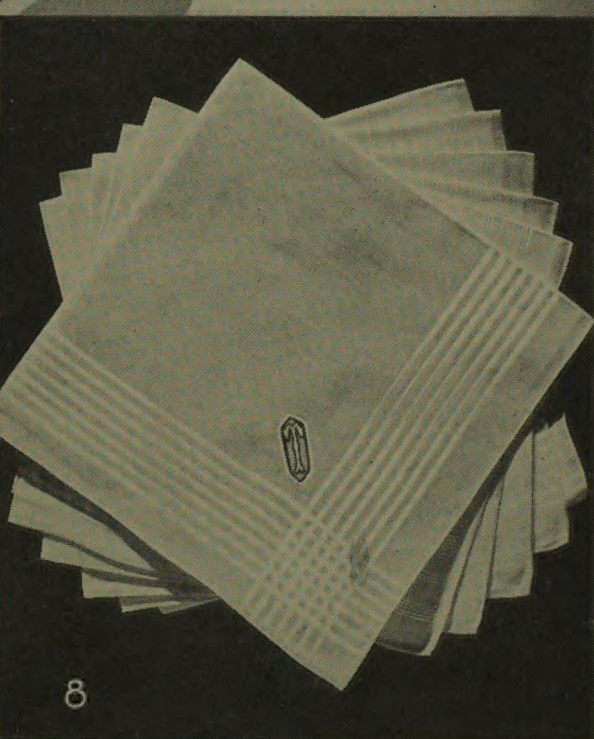
(M.B. 7) Harrods Glastonburys. Sheepskin Grecians with the wool left on. Leather soles and heels. Wine, blue or brown. Sizes 4 to 12. pair **14/9**

(M.S. 8) Irish Linen Handkerchiefs. Cord borders with two-tone black and white hand-embroidered initial. Six in box for **11/6**

(M.S. 9) Hand-made Silk Ties, cut from a square. Large range of colour combinations. Each 6/6. Three Ties in gift box for **18/6**. Large size, each 8/6. Three Ties in gift box for **24/6**

(M.D. 10) Dressing Gowns in all-wool cloth. Two-tone plaid design of chestnut and fawn, or navy and dark saxe. Chest 36 to 44 ins. **39/6**

# HARRODS





# Christmas Gifts



As Christmas is the children's time, Swan and Edgar, Piccadilly, have contributed the dressing-gown above, in ruby-red fleece, with little pocket and important-looking bunny. The little girl's dress is of net mounted on taffeta, with pretty net sleeves. For the day there are tartan kilts with matching jerseys in the predominating shade of the tartan.



Cold weather is predicted, therefore the Hawico pullover and cardigan below (sold practically everywhere) will be welcome. They are of angora and available in the whole gamut of lovely pastel shades. They are as becoming to the slender as to those of more generous proportions, and have an almost tailored effect.



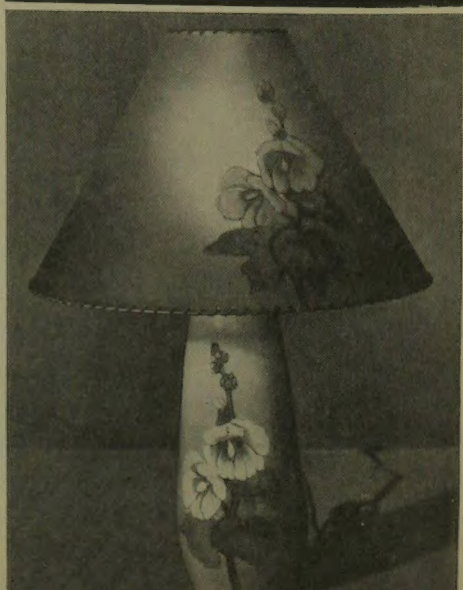
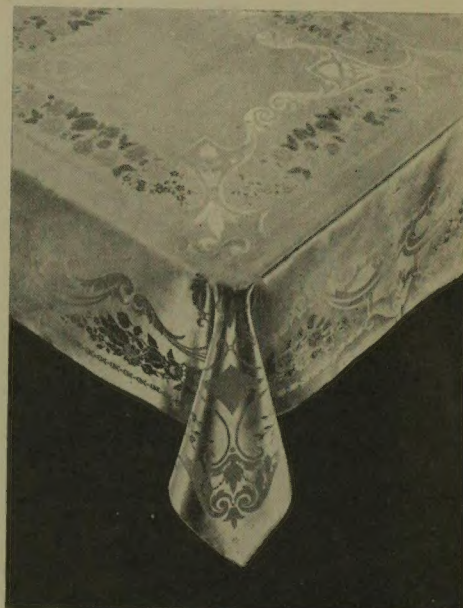
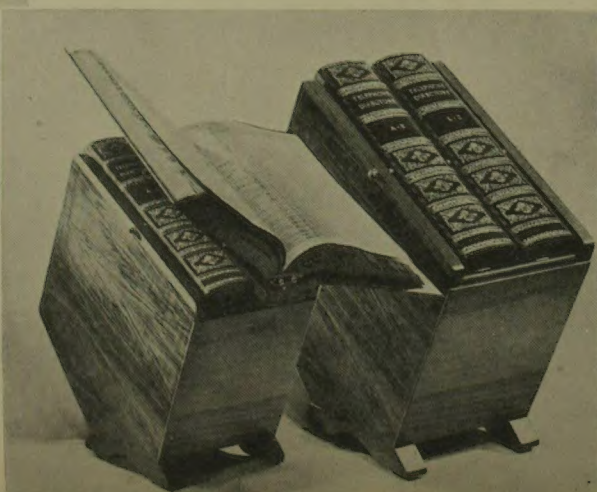
"English Bluebell" is Floris' (89, Jermyn Street) new perfume. He has captured the elusive fragrance of the growing flowers. Honeysuckle, an old friend, is well to the fore, and costs from 6s. 6d. Its companions are soap, toilet water and bath salts. The Floris family have created nearly two-score floral perfumes and essences.



Linen gifts are assured of a welcome, and every hostess is proud to possess table-cloths that are as strikingly lovely as the Old Bleach one illustrated on the right. There are serviettes *en suite*. Again, there are Old Bleach luncheon and dinner sets, also early-morning sets.

Such a decorative table lamp is the one on the right; the vase is of Royal Copenhagen Porcelain, and the shade is cleverly composed to give a very fine effect. It may be seen at 6, Old Bond Street, the price being 7 guineas. Here one can find an infinite variety of other things particularly suitable for Yuletide gifts.

A handsome and practical gift is the telephone directory stand from Debenham and Freebody, Wigmore Street. The covers are of leather, handsomely tooled. Two views are given; the one on the left shows the volume in use, resting on its companion, and the other when not in use. There is no possibility of the volumes being mislaid. On the left are also some artistically covered work-bags and a waste-paper basket.



Harrods, (Knightsbridge) Great Toy Fair is open, and Father Christmas and the Fairy Queen are greeting friends old and new. Pictured on the left are some of their dolls dressed to represent the nations of the world. There are also motor-cars, aeroplanes, trains, bicycles and interesting replicas of the great liners.





By Appointment  
to the  
late King George V.

# Perfumes and Bath Essences

(A few drops sprinkled into the bath will soften the water and leave a delicate and lasting perfume)



Honeysuckle Roman Hyacinth  
Rose Geranium  
English Violets Red Rose

## FLORIS

PERFUMER

89 Jermyn Street  
London



By Appointment  
to the late King George V.

People say—

There is no  
Scotch  
Shortbread  
so good as  
Crawford's

Made by  
CRAWFORD'S of EDINBURGH  
and sold everywhere

# DELIGHTFUL

# Lingerie

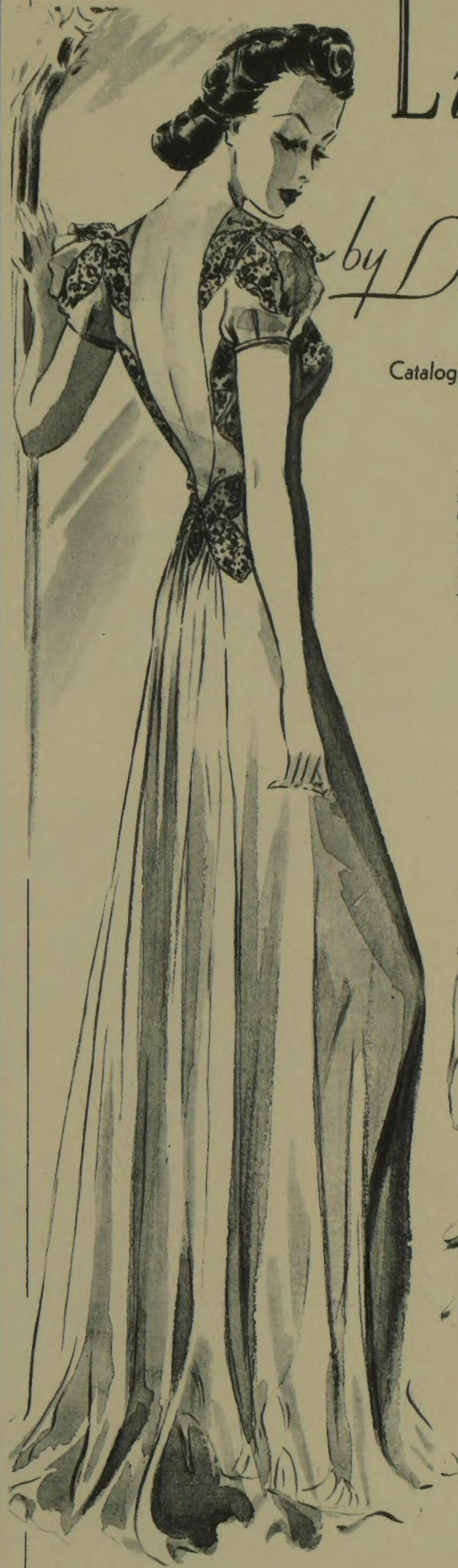
by Debenhams

Catalogue sent on request.

Trousseau nightdress in pure silk triple ninon, an exact copy of a Paris model made in our own workrooms, with small puff sleeves and low back, beautifully trimmed cream lace. In sky, turquoise, pink, coral and ivory, W.S.

39/6

Large sizes, 49/6



Pure silk floral chiffon night-dress, dainty shape with Empire bodice, trimmed frills of self material, bias cut skirt, finished with tie at waist. On white grounds with bright contrasting floral design.

20/-

Large size 30/-

Sent on approval

# Debenham & Freebody

Langham 4444 WIGMORE ST., LONDON, W.1 (Debenhams Ltd)

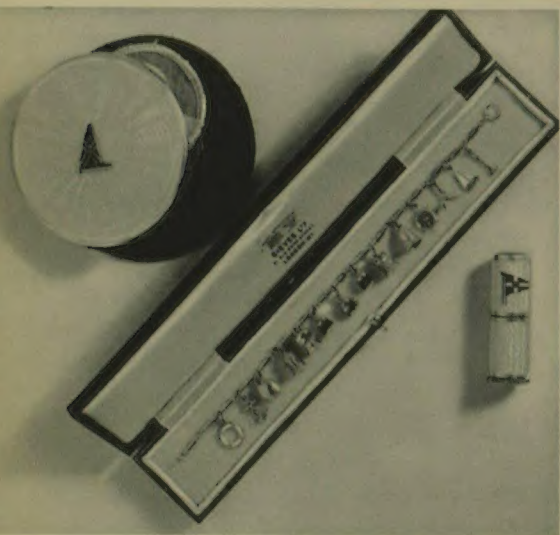


# Christmas Gifts



Lavender, the "lovable fragrance" created by Yardley, makes an ever-welcome Christmas gift. There are cases fitted for men and women with all toilet accessories, including soap, bath salts and creams. In the background of the picture is a cabinet containing bath tablets. "Bond Street" is the latest perfume, but it has a rival in "Orchis."

A present from Gieves, Old Bond Street, is always welcomed by those who have friends in the Navy, Army and Air Force. Illustrated below is a silver and enamel flapjack with raised burgee, a lipstick *en suite*, and a gold flexible bracelet hung with yachting charms. There is a host of other possibilities to explore.



A visit to Mappin and Webb, Oxford Street, Regent Street, or Queen Victoria Street, is essential at Christmas time. Naturally they would be pleased to send their gift list. Illustrated below is a Doulton morning tea-set, a chrome and glass timepiece for £6 15s., and a horn-back crocodile cigarette box, inlaid with ivory, for £4 4s.

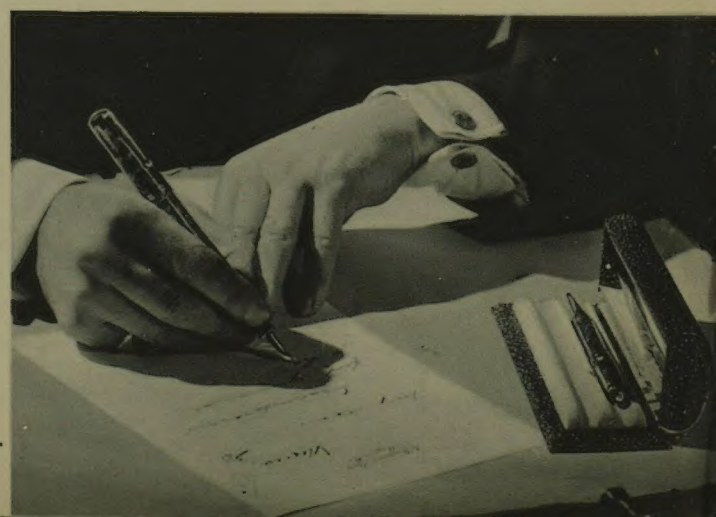


Every woman would welcome this beautiful cape from C. A. Sugden, 184, Regent Street. It is made of the finest Canadian silver fox skins. It must be admitted frankly that the cost is 65 guineas. Nevertheless there are in the same salon silver fox capes from 19 guineas. The brochure would gladly be sent on application.

There is always something new and practical in the Revelation salons at 170, Piccadilly. Pictured in the centre group is a pigskin attaché case, also a bag in the new ginger shade relieved with white stitching. In the back of the clothes brush are contained the necessary toilet accessories.

The needs of men have received the utmost consideration at all Austin Reed's shops. Illustrated below in the centre is a real pigskin bag for air travel. It has a sliding fastener all the way round, a flap fitted with all accessories and a compartment for sponge bag, etc. One may become the possessor of this for 11 guineas.

The Swan Visofil Pen is a constant reminder of the donor, hence it is an appropriate Christmas gift. It has a large ink capacity and complete ink visibility, and is made of non-breakable material throughout. It is pictured below as well as a Fyne-Poynt Pencil, which holds no fewer than twenty leads.





# SNOW SPORTS WEAR



I.L. 508



I.L. 501

## SUPERIOR PROOFED GABARDINE SUIT

I.L. 508. The double-breasted coat has adjustable side straps and an adaptable collar. Bust 32 ins., 34 ins., 36 ins. In Navy or Black. **£5/15/6**  
Peak Cap, Navy or Black. - 9/11

## INEXPENSIVE SUIT IN PROOFED GABARDINE

I.L. 501. The blouse is lined throughout, and has two large patch pockets, and pads on shoulders. The trousers are lined at seat and knees with waterproof material and button on to blouse at waist. In Navy or Black. Bust 32 ins., 34 ins., 36 ins., 38 ins. **69/6**

Wool Cap with flap at back to turn down. In White, Navy, Black, Red, Royal (foreign). **6/11**

## MAN'S SKI-ING SUIT IN NAVY GABARDINE

I.L. 100. A popular and inexpensive Suit comprising unlined Blouse, with snow-proof buttoned front and with pivot sleeves for freedom of movement. Trousers partly lined and cut full over boots. Sizes 36 to 44 chest **63/6**

I.L. 153. Trousers only - - - 30/-  
I.L. 152. Plus Four Knicker - - - 37/6

**SNOW SPORTS LIST SENT POST FREE ON REQUEST**

**ARMY & NAVY STORES LTD.**

VICTORIA ST., LONDON, S.W.1

Telephone: VICTORIA 8500



I.L. 100



*Aged. Of Rare  
Mellowness.  
Subtle Bouquet.  
Distinctive....*

**BY HOST · BY GUESTS ·  
BY ALL PREFERRED!**

Wm. Grant & Sons, Ltd., Distillers, Dufftown, Scotland.

**GRANT'S SCOTCH WHISKY**

London Agents for Grant's "Liqueur" Scotch:—Messrs. Hedges & Butler, Ltd. Wine Merchants, 153, Regent Street, W.1





Gordon's have been making fine gin ever since 1769. To-day there are special greeting gift cases. The Perfect Trio, one bottle each of Gordon's Dry Gin, Orange Gin and Lemon Gin, in a gift case, costs 36s. Four Shaker-bottles of Cocktails cost 42s. The individual bottles are 12s. each, and Shaker Cocktails, of which there is a large variety, 10s. 6d. each.

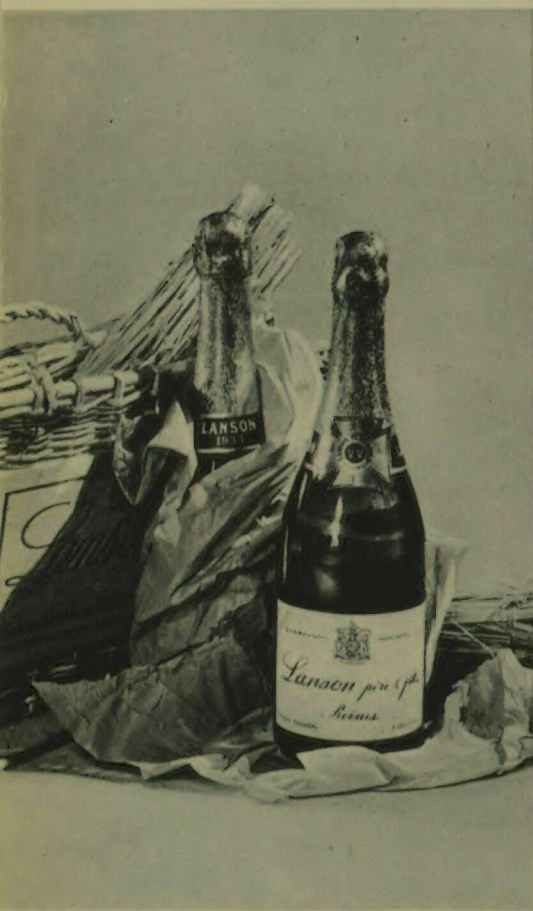
Assured of a warm welcome is a basket containing two bottles of Lanson Champagne of the vintage 1933 or V.V. (non-vintage). They can be obtained from all wine merchants. These champagnes have been known to connoisseurs for nearly 200 years, and the 1933 vintage recently introduced into this country is a worthy representative of such fine vintages as the 1928 and 1921.

A decidedly original—but nevertheless more than welcome—gift is one or more bottles of Red Heart Old Jamaica Rum. Rum is the base of an exciting cocktail, with lemon and vermouth. When taken with hot milk on retiring to rest it successfully woos sleep. Furthermore, it wards off colds, chills and influenza.

Nothing could be more in keeping with the spirit of Christmas than Crawford's Liqueur Scotch Whisky. The "Special Reserve" is a standard blend. It is mellow to the palate, and, as one connoisseur remarked, "there isn't a headache in a bottle." "Five-Star" Very Old Liqueur costs a little more, as it is a blend of rare old whiskies.

Sanderson's "Vat 69" must stand high on the Christmas present list. It is a luxury blend of Scotch whisky, and although of outstanding quality the price is pleasant. Specially packed in decorative cases containing two, three, six or twelve bottles, it is most convenient to send, which is an immense advantage at this busy season.

No one who understands the art of present-giving—for there is an art in it—ever overlooks Booth's Finest Old Dry Gin, as there is something about it which makes a universal appeal. Furthermore, it is packed specially for Christmas in neat and convenient cases of two, three, six or twelve bottles.





# THE NEW ROVER I4 SALOON

price £330.

One of Britain's Fine Cars



The Rover Company Ltd. Coventry.

London Showrooms: Devonshire House, Piccadilly, London, W. 1.

*The Gift  
that always  
pleases!*

FOR forty years, "Plasticine" has always figured prominently in the "Xmas gift" list. Made in 16 brilliant colours, this ever-popular modelling material provides hours of pleasure for people of all ages. From one penny to a guinea—obtainable everywhere

**Complete Modeller 4/-**  
Post free 4/6

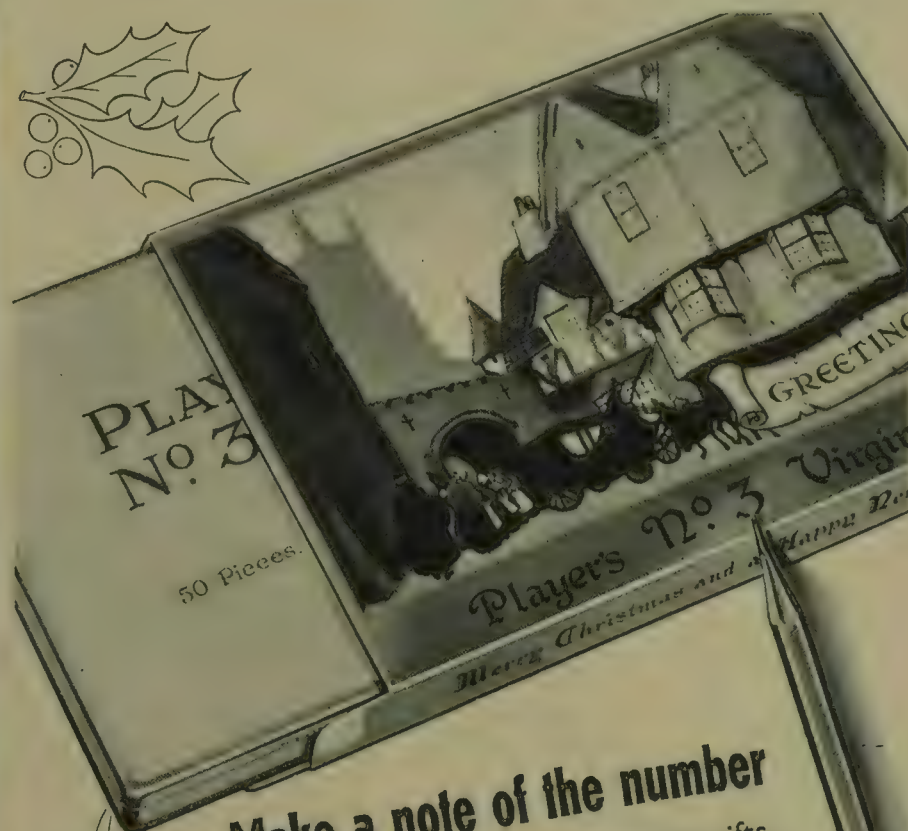
**Designer 5/6, 12/6**  
Post free 6/11 and 13/5

**HARBUTT'S PLASTICINE Ltd.**  
87 Bathampton, Bath



HARBUTT'S

**Plasticine**



**Make a note of the number**

Put this number in your notes for gifts. It will save a deal of pondering when your list says "Cigarettes," and you're particularly keen to buy something a little different, yet something you can be sure any smoker would welcome.

**PLAYER'S  
NUMBER 3**  
EXTRA QUALITY VIRGINIA

50 FOR 3/4



# Christmas Gifts



"A case of Johnnie Walker whisky." The famous old square bottles are a success every time. There are Christmas cases, decorated with the season's greetings and sprigs of holly, containing two, three, six or twelve bottles. They are ideal "no worry" presents, for all that it is necessary to do is to write the labels.

There is really no more luxurious gift than a Foot's patent adjustable reclining chair. An infinite variety of rest chairs is seen in their brochure, sent on application to 168, Great Portland Street. It is the library lounge which is illustrated. This provides a wide range of conveniences and comforts for students and literary workers.



Solve the gift problem for a man by sending him a De Luxe "G" model Rolls Razor. This comprises a No. 3 Stainless Model Rolls Razor, two extra blades, a shaving soap bowl, and a pure Badger shaving brush in a container. It is 4 guineas. Again, there are handy leather cases to hold the razor when travelling, for 5s.



It is indeed splendid news that John Dewar's "White Label" whisky is packed in specially decorated cases for Christmas, in quantities of two, three, six and twelve bottles, which can be obtained from all wine and spirit merchants ready for despatch. This is really an immense advantage.

Brylcreem has been described, and with justice, as "the perfect hairdressing" for a man. A bottle of it with the pump makes a useful present, especially as a smart appearance is essential during the festive season. The tubes are 1s., or, again, there is the 2s. 6d. size bottle, complete with pump.

Not a drop of John Jameson whiskey is sold until it is seven years old. It is prepared to a 150-years-old recipe, and is distilled by the ancient pot-still method. There is also the special liqueur whiskey, twelve years old and over.

Should any difficulty be experienced in obtaining "Glen Moray '93" whisky the order must be sent to Macdonald and Muir, Queen's Dock, Leith, Edinburgh. For Christmas this fine liqueur Scotch whisky is packed in strong—nevertheless dignified—containers, which are worthy introductions to its acceptable contents. It is 13s. 6d. a bottle. Of necessity this brand is not known to every wine merchant. To put the matter in a nutshell, it is a magnificent whisky for exclusive tastes.







## KEEP IN FORM AT ESTORIL



Why hibernate this Winter when warm sunshine, Spring weather, flowers, azure skies are yours for the asking—in Estoril. Keep right on playing golf, despite the calendar—you can count on 6 to 8 hours of sunshine every day in that corner of peaceful Portugal.



And golfing is only one of the joys of this superb Winter resort, which include tennis, riding, swimming (a fine indoor pool and sandy beach), excursions to fascinating Lisbon (only 14 miles away), fun at the Casino, dancing . . . Estoril is ideal, too, for those who want a rest—the soothing even climate and invigorating sea air restore strength rapidly. There is a modern thermal establishment, too. Accommodation at the excellent hotels and comfortable boarding houses is inexpensive—scarcely more than living at home!

Average temperature in Winter: 54° F.

Average of 6 to 8 hours of sunshine daily in Winter.

CLIMATOLOGIC STATION OF MONTE ESTORIL						
UNDER TECHNICAL SUPERVISION OF THE CENTRAL METEOROLOGICAL OBSERVATORY						
TEMPERATURE (MEAN). 1933: 61.49 - 1935: 60.87 ★ BRIGHT SUNSHINE: 1933: 3239.51 - 1935: 3204.47						
YEAR 1937	Mean. M + m °	Maximum Mean.	Minimum Mean.	Solar radiation Mean.	Bright sunshine h. m.	Sea water Mean.
WINTER (Dec.-Feb.) . . . .	53.80	59.53	48.07	94.48	521.17	55.7
SUMMER (June-Aug.) . . . .	68.75	76.59	60.91	112.67	1118.36	61.6

Cruise from London: 2½ to 3 days. Rotterdam-Lloyd guarantee visitors to Portugal homeward accommodation. Price:

1st cl. £12—with return £18.

2nd cl. £7 " " £11

Trains run: daily from Lisbon-Paris and Paris-Lisbon. Daily Air Service to all parts of Europe. For information: Casa de Portugal, 20, Regent Street, London, or Propaganda Soc., Estoril, Portugal.

# ESTORIL

*Sun and sports*



# BOLSKUMMEL

Good food is all the more enjoyed for good digestion afterwards. After your dinner drink Bolskummel—the original Dutch Kummel. Double-distilled from the finest Dutch Caraway seeds to make good digestion doubly sure.



*very dry to suit the English Palate.*





By Appointment to Queen Mary

# JOHN SPARKS LTD.



Large Tzu Chou Jar, decorated with dragon and phoenix in brown on a cream ground. Height: 16 inches. Sung Dynasty 960-1279 A.D. £15

Special display of carefully chosen inexpensive Christmas presents, many ranging from £1 to £5.

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St. Petersburg	1870 Silver medal
Vienna	1873 Bronze medal
Mitau	1875 Bronze medal
Mitau	1875 Silver medal
Paris	1878 2 golden medals
Moscow	1882 Coat of Wards
Bordeaux	1882 Golden medal
Paris	1882 Golden medal
Naples	1883 Golden medal
Amsterdam	1883 Golden medal
Caracas	1883 Golden medal
Riga	1883 Hors Concours
Nice	1884 Honorable diploma
London	1884 Golden medal
Liverpool	1885 Golden medal
Edinburgh	1886 Golden medal
Brussels	1886 Silver medal
Tiflis	1888 Golden medal
Chicago	1889 Hors Concours
Paris	1893 Golden medal
Antwerp	1893 Honorable diploma
Amsterdam	1894 Honorable diploma
Bordeaux	1895 Golden medal
Lubeck	1895 Honorable diploma
N. Nowgorod	1895 Golden medal
Paris	1896 Coat of Wards
Glasgow	1900 Grand Prix
Zürich	1901 Honorable diploma
Riga	1930 Golden medal
Florence	1932 Golden medal
Brussels	1934 Grand Prix
Paris	1934 Golden medal
	1935 Grand prix
	1937 Grand Prix



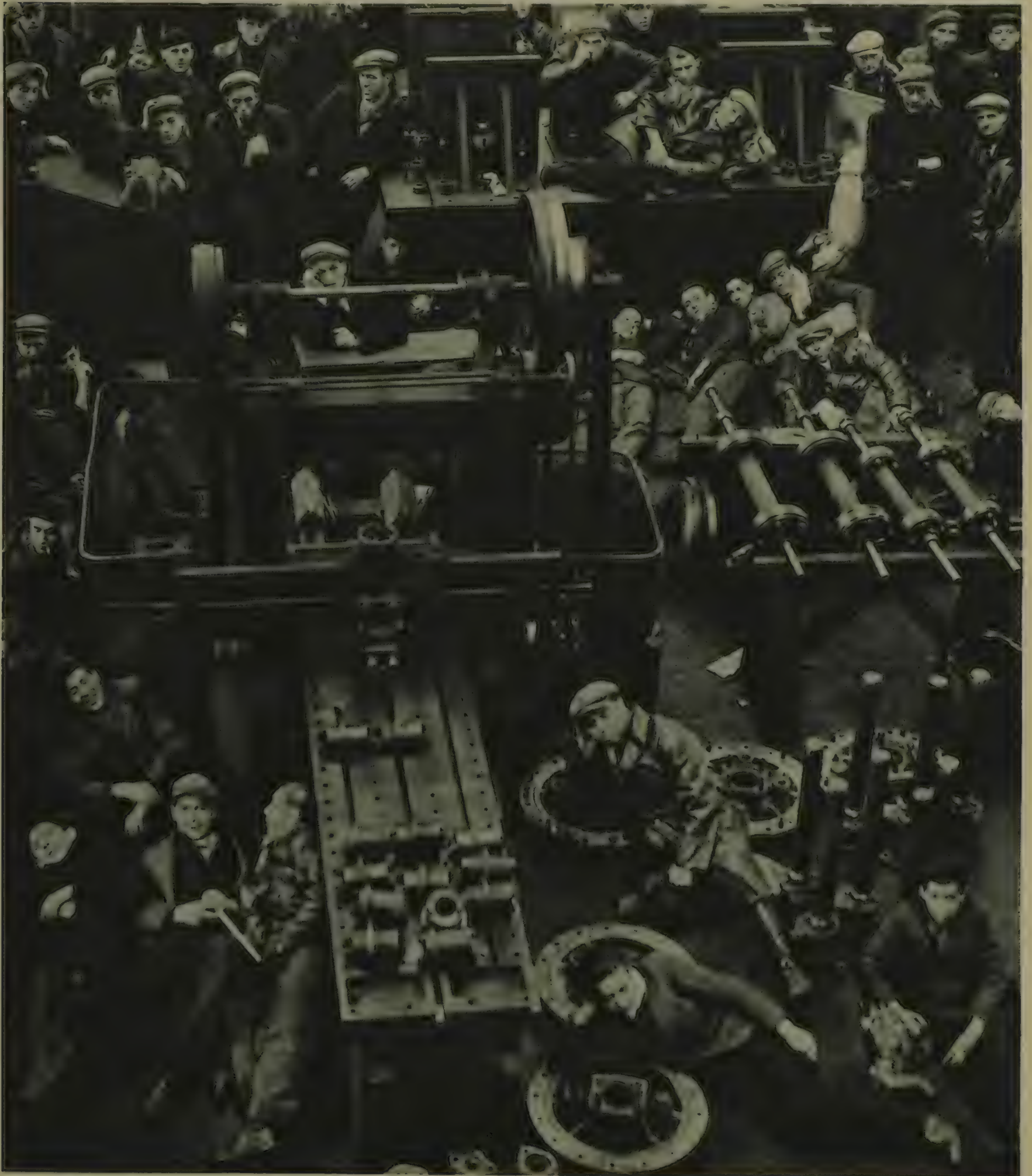
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SATURDAY, DECEMBER 3, 1938.



THE FRENCH GOVERNMENT'S FINANCIAL DECREES OPPOSED: STAY-IN STRIKERS RESTING AMONG THE MACHINERY AT THE CRISPIN STEEL WORKS IN THE VALENCIENNES DISTRICT.

As a protest against the French Government's financial decrees, 18,000 strikers occupied the metal factories in the Valenciennes district on November 23, and, until reinforcements of Mobile Guards were sent from other parts of France, the Prefect of the Nord Department was unable to evict them. Later there were clashes between the strikers and the Mobile Guards, with the result that twenty-five works, employing 12,000 men, were evacuated. By the evening of November 25

forty-six of the seventy-three works which had been occupied were cleared of strikers, although 16,000 miners had joined the metal-workers. On November 27 M. Daladier broadcast an appeal to the workers to ignore the orders issued by the General Confederation of Trades Unions for a twenty-four-hour strike on November 30, and stated that it represented an attempt to impede by brutal force the policy of peace pursued by the Government. (A.P.)





By ARTHUR BRYANT.

THE totalitarian States are nothing if not good news value. Alternatively, they alarm and amuse. They never let well alone: never sink into that state of uneventful habit which, though it may bring contentment to man or nation, brings little notice. To attract attention may not be one of the dictators' objects, yet it is certainly one of the results of their political method. One just cannot ignore them. Even the writer of this modest and retiring page finds it hard to turn his gaze in any other direction. "Peace, gentlemen, pray give us peace," we beseech, gasping and exhausted. We beseech in vain.

The latest little tug at the elbow of our consciousness comes from Italy. Reading the paper this morning, I was made aware that Signor Mussolini, that indefatigable gentleman, is once more on the march. And, as readers may have observed for themselves, when Signor Mussolini marches, he always marches against something or someone. There is inevitably some body of persons for whom his triumphant progress has an unwelcome and even sinister connotation. This time, one is relieved to note, it is a section of his own countrymen upon whom he has fixed his all-conquering eye. "Italian schoolboys," the sober headlines of *The Times* tell us, "Warned." The youth of the second Roman Empire, in fact, are for it. For it would seem that, in their enthusiasm to pass their examinations with credit, some of them have been cribbing. And cribbing, according to Signor Bottai, the Duce's Minister of Education, "is unworthy of a Fascist."

I am sure he is right. Somehow, the very thought of a Fascist, in the full panoply of black shirt and fez, surreptitiously squinting at his neighbour's examination paper, robs the great imperial revivalist movement of half its dignity and nearly all its martial charm. A puissant and mighty nation, to quote our own Milton, cannot very well rouse itself from sleep and shake its invincible locks if its sons are busy peeping over one another's shoulders. Particularly is the Minister's justifiable wrath directed against those little translations from the classics which most of us at one time or another kept surreptitiously under the atlas at the top of our desk. No longer are they to be allowed to corrupt the Italian young. Translation unseen—that exercise of tears—will no doubt be an even more chaotic and incomprehensible affair than before. But the moral tone of those stuttering seekers after truth, its acolytes, will be immeasurably higher. And perhaps the wind will be tempered a little to the shorn lamb, who will be permitted to fill in any awkward gaps that may occur with one or another of those salutary phrases about the Fascist virtues to be seen on all patriotic Italian walls.

Then there is Herr Streicher of Germany. We all know what Herr Streicher thinks about Jews. He thoroughly dislikes them. On the subject of cribbing, however, he has so far been silent. But he has recently given us his views on tobacco. Smokers will be grieved to hear that they are not at all favourable. Vendors of tobacco will doubtless be still more sorry. If his view is shared by Herr Hitler, who, like Herr Streicher himself and the writer of this page, is a non-smoker, tobacco may very well take the proud place recently held by President Benes and now, it would seem, by Major Attlee as Germany's Public Enemy No. 1. According to Herr Streicher, it has a particularly bad effect on women:

it not only poisons their bodies, but rots their souls. And considering that German women are

the only possible mothers—for any others would be unthinkable—of the future heroes of the Greater Reich, this is a pretty serious indictment for tobacco to have to answer.

The Indian weed withered quite;  
Green at morn, cut down at night;  
Shows thy decay: all flesh is hay:  
Thus think, then drink Tobacco.

And when the smoke ascends on high,  
Think thou behold'st the vanity  
Of worldly stuff, gone with a puff:  
Thus think, then drink Tobacco.

But when the pipe grows foul within,  
Think of thy soul defiled with sin,  
And that the fire both it require:  
Thus think, then drink Tobacco.

Hans without his pipe is unthinkable. Or would have been fifty years ago. So would Antonio be without his spaghetti. Which brings me to an awful speculation. If cribbing is unworthy of a Fascist, may not spaghetti be? It is a food very hard to consume with dignity: it promotes, if I am not mistaken, fatty tissues, and though no doubt an admirable food for creating warm-hearted, passionate, throaty Latins of the traditional type, is not at all calculated to produce the lean, wiry legionary who is the *beau ideal* of the new Empire. Suppose Mussolini fixes his eye on it. What then? Either spaghetti must go or Mussolini.

Yet it would be wrong, I think, to dismiss such totalitarian fancies and eccentricities only with a contemptuous laugh. For strange as it may seem, there is something to be learnt from an underlying principle behind all this. We in the democratic countries set a great store, and rightly, on liberty. The totalitarian States set far too little. Perhaps they would argue that liberty is a luxury that can only be enjoyed when the foundations of an orderly and civilised existence are more securely laid than theirs proved to be amid the upheavals of the war and post-war years. But, whatever we may think of their failure to stress the human need for freedom, they are entitled to some credit for their rediscovery of an old truth; that the proper test of every act or omission of governance is the effect it is likely to have on the character of those governed.

We may disagree profoundly as to what constitutes the national, or for that matter international, type of citizen we should like to see inhabiting our respective countries. But I think most Britons, like their German, Russian, and Italian neighbours, have a pretty shrewd idea of the kind of virtues, civic and personal, they would like their own compatriots to display. And are we quite certain that in framing the measures that govern or fail to govern our daily life we give enough consideration to the means of creating these virtues? In such questions as the quality of our food, of our houses and environment, of our professional occupations and our amusements, do our rulers and representatives take sufficiently into account their ultimate effect, not on the balance sheet of those who supply these things, but on our own traditional and national character? It is a lesson that we have been slowly learning for more than a century of industrial *laissez-faire* and, faced by a vanishing countryside, a C-3 population, and the cruel human wastage of unemployment and unskilled labour, we cannot afford to treat it as a matter of no importance.



THE COLOURED PRESENTATION PLATE GIVEN WITH THE CHRISTMAS NUMBER OF "THE ILLUSTRATED LONDON NEWS": "THE NELSON TOUCH"—FROM A PAINTING BY A. D. MCCORMICK, R.I.



THE FIRST CHRISTMAS CARD; DESIGNED BY W. M. EGLEY, JNR., AND BEARING THE DATE 1842: ONE OF THE MANY INTERESTING ILLUSTRATIONS TO "THE STORY AND ORIGIN OF CHRISTMAS CARDS" IN "THE ILLUSTRATED LONDON NEWS" CHRISTMAS NUMBER.

The Presentation Plate in full colours (14½ by 20½ in. over-all) in "The Illustrated London News" Christmas Number (now on sale) depicts the historic incident when Nelson, visiting Lord Sidmouth shortly before Trafalgar, dipped his finger in the port and drew on the table his plan for the expected battle. This is but one of the many excellent features in this Christmas Number. Included in the issue are, for example: "Fair Women of France of the *Ancien Régime*," two pages of portraits of charming and beautiful women of the eighteenth century; "The Friend of Man in the Seventeenth Century," two pages in colour of paintings and drawings of canine subjects; "Christmas-tide Festivities in the Olden Time," two pages in colour calling up the spirit of Christmas in Merrie England; "In Memory of the First Christmas," from the painting "Madonna and Child Enthroned With Angels," by Jan Gossaert, called Mabuse; "An Old-time Winter in Holland," two charming landscapes by Allart van Everdingen, and stories by Helen Simpson, Agnes Grozier Herbertson, Eardley Beswick, Cyril Hare, and Edward Dickinson. Owing to the great demand for the Christmas Number our readers are advised to place their orders as early as possible with their newsagent, bookstall manager, or the Publisher, "The Illustrated London News," 32-34, St. Bride Street, E.C.4.



# THE LABOUR UNREST IN FRANCE: STRIKES IN PARIS AND THE NORTH.



THE STRIKE AS A WEAPON TO OPPOSE THE FRENCH GOVERNMENT'S DECREE-LAWS: A PARADE OF FIVE THOUSAND WORKMEN AT RAISMES, NEAR VALENCIENNES, HEADED BY A "BAND" AND TRADE UNION BANNERS. (Wide World.)



DEFIANCE OF THE FRENCH GOVERNMENT AT THE CRESPIN STEEL WORKS IN THE VALENCIENNES DISTRICT: STRIKERS WITH A RED FLAG AND AN EFFIGY OF M. DALADIER GIVING THE CLENCHED FIST SALUTE TO PASSERS-BY. (A.P.)



AT DENAIN, WHERE THERE WAS A SERIOUS CLASH BETWEEN MOBILE GUARDS AND STRIKERS: WORKMEN PROTESTING AGAINST THE DECREE-LAWS FROM RAILWAY TRUCKS WHICH WERE USED TO FORM A BARRICADE. (Wide World.)



DETAINED BY THE POLICE AND CHARGED WITH "ORGANISED REBELLION AGAINST THE PUBLIC AUTHORITY": STAY-IN STRIKERS FROM THE RENAULT WORKS WHO WERE DRIVEN OUT BY TEAR-GAS BOMBS. (Keystone.)



EXAMINING ENGINE-PARTS USED BY STRIKERS AS WEAPONS AGAINST THE MOBILE GUARDS: AN OFFICIAL AT THE RENAULT WORKS AT BILLANCOURT AFTER 30,000 WORKMEN HAD BEEN DRIVEN OUT WITH TEAR-GAS. (Planet.)



AFTER THE PITCHED "BATTLE" WITH 30,000 STAY-IN STRIKERS AT THE RENAULT WORKS AT BILLANCOURT: MOBILE GUARDS RESTING IN THE BUILDINGS FROM WHICH THE WORKMEN HAD BEEN EJECTED. (Keystone.)

As stated on the front page of this issue, strikes broke out in France as a result of the French Government's decree-laws, particularly as they were regarded as an attack on the forty-hour working week. The General Confederation of Trades Unions threatened the Government with a twenty-four-hour general strike, to take place on November 30, and in the north miners and metal-workers stopped work and occupied the factories. At Denain railway trucks were used as a barricade and the strikers repulsed an attack by Mobile Guards. The Sub-Prefect asked the Communist Mayor of Denain to negotiate with the workmen, who decided to

evacuate their position on the withdrawal of the Mobile Guards. On November 24 30,000 men employed at the Renault works at Billancourt, near Paris, ceased work and occupied the buildings. Early on November 25 5000 Mobile Guards attempted to eject them and a pitched battle ensued. The workmen were driven out and 290 were charged with "organised rebellion against the public authority." Later, when the men returned to the factory to start work they were locked out, a notice stating: "In view of the fact that the staff has broken the agreement signed with the firm on May 2, 1938, the works are closed until further notice."



## WHEN "VIEWS WERE EXCHANGED ON NATIONAL DEFENCE



THE STORMY CHANNEL CROSSING MADE BY THE PRIME MINISTER AND LORD HALIFAX ON THEIR RECENT VISIT TO FRANCE: HEAVY SEAS BREAKING OVER THE "CANTERBURY" AFTER SHE LEFT DOVER. (C.P.)



THE ARRIVAL IN FRANCE: MRS. CHAMBERLAIN PRECEDING THE PREMIER, WHO CARRIES HIS UMBRELLA. (C.P.)



THE WARM WELCOME ACCORDED THE BRITISH VISITORS IN PARIS: GARDES MOBILES STRUGGLING TO KEEP BACK PEOPLE WHO WAITED TO GREET THEM. (Plant.)



AT THE ÉLYSÉE: LORD HALIFAX, M. DALADIER, LADY HALIFAX, MRS. CHAMBERLAIN, AND MR. CHAMBERLAIN (STILL WITH HIS UMBRELLA). (Plant.)



AT THE RECEPTION GIVEN BY THE PARIS MUNICIPAL COUNCIL AT THE HÔTEL DE VILLE: MR. CHAMBERLAIN MAKING A MEGAPHONE SPEECH IN FRENCH. (Wide World.)



MRS. CHAMBERLAIN ARRIVING AT THE QUAI D'ORSAY; WHERE A DINNER WAS GIVEN BY M. DALADIER, AT WHICH THE BRITISH VISITORS WERE THE GUESTS OF HONOUR. (Plant.)

The Prime Minister and Viscount Halifax, the Foreign Secretary, arrived in Paris on November 23 for conversations with the French Government on the international situation. They were accompanied by Mrs. Chamberlain and Viscountess Halifax. Their arrival was somewhat delayed by a tremendous gale in the Channel. They were given a warm welcome in Paris. In the conversations the French representatives were given full details of British

defence measures. With regard to Spain the two Governments, it seems, decided that there was no justification for the modification of the principles of the London agreement; and that belligerent rights can only be granted as part of that plan. In a statement made to journalists Mr. Chamberlain welcomed the conclusion of a Franco-German agreement. While their husbands were engaged in political discussions Mrs. Chamberlain and Viscountess Halifax paid

## AND DIPLOMATIC ACTION": MR. CHAMBERLAIN'S PARIS VISIT.



MRS. CHAMBERLAIN'S INTEREST IN THE SOCIAL BETTERMENT SCHEMES OF PARIS: TALKING TO FRENCH CHILDREN; WITH LADY HALIFAX SEEN BEHIND HER. (Plant.)



AT THE QUAI D'ORSAY, WHERE THE CONVERSATIONS WERE HELD: THE PREMIER LAUGHING AS HE HANDS OVER HIS NOW FAMOUS UMBRELLA. (C.P.)



MRS. CHAMBERLAIN AT THE ÉCOLE DE PUÉRICULTURE, ONE OF SEVERAL INSTITUTIONS SHE AND LADY HALIFAX VISITED IN PARIS. (Wide World.)



LEAVING PARIS: THE BRITISH VISITORS AT THE GARE DU NORD—LORD HALIFAX BIDDING A SMILING FAREWELL; WITH THE GUARD OF HONOUR IN FRONT. (Plant.)



WAVING GOOD-BYE TO FRENCH STATESMEN; AN OCCASION WHEN MR. CHAMBERLAIN CALLED "THANK YOU VERY MUCH FOR EVERYTHING!" FROM THE WINDOW. (A.P.)

a number of visits. They went to the Foyer des Invalides, an institution for men severely wounded in the war, and to the École de Puériculture in the Boulevard Brune, and spent some time in the nursery. A luncheon was given for the visitors at the Élysée by the President, M. Lebrun. They all left France on November 25, being seen off at the Gare du Nord by M. Daladier and M. Bonnet. In answer to questions in the House of

Commons on November 28, Mr. Chamberlain denied that any increase in this country's military commitments with France had been agreed upon; and said "views were exchanged on the principal questions in which our two countries have a common concern, including matters of national defence as well as of diplomatic action." Later he also stated that no special Franco-British staff talks would follow the Paris conversations, but only talks already decided upon.



## SKI-ING UNDER COVER IN LONDON.



WELL-KNOWN NORWEGIAN WOMEN SKI-ERS AND A FULL-BLOODED CANADIAN INDIAN AT EARLS COURT FOR "WINTER CAVALCADE": (L. TO R.) JOHANNE KOLSTAD, KITTY KOLSTAD, CHIEF POKING FIRE, PEIK JARLUM, AND MRS. KNUDSEN. (Keystone.)



BUILDING LONDON'S FIRST INDOOR SKI-JUMP, AT EARLS COURT, IN A REALISTIC ALPINE SETTING: CONSTRUCTING A "MOUNTAIN" 100 FT. HIGH, WITH AN INNER FRAMEWORK OF STEEL TUBING, FOR SKI-ING IN "WINTER CAVALCADE." (Topical.)



MAKING THE PRELIMINARY MODEL FOR THE INDOOR SKI-RUN CONSTRUCTED AT EARLS COURT (AS SEEN IN CENTRE PHOTOGRAPH): A VIEW SHOWING THE POSITION OF THE SKI-JUMPING PLATFORM (HALF-WAY DOWN THE SLOPE). (Central Press.)

A great novelty in the Christmas season's entertainments will be the spectacle entitled "Winter Cavalcade," to be opened at Earls Court on December 6. Under the supervision of a Norwegian ski-ing expert an indoor ski-run has been built, with an immense wooden track covered with artificial snow made on the spot by special machinery. Thus the thrills of ski-jumping have been brought to London, and experts will there compete in the World's Indoor Ski-ing Championships. The "mountain" constructed at Earls Court, with the aid of 75,000 ft. of steel tubing, is 100 ft. high and 250 ft. wide. The surface is blanketed with 2 ft. of white crystals, and pine-trees, 30 ft. high, have been planted. By an ingenious arrangement, real "snowstorms" can be turned on as required. This feature is made possible by the presence of a swimming-bath beneath the arena, to receive the snow, which must melt after every performance. Among the well-known ski-ers to be seen at Earls Court is Johanne Kolstad (U.S.A. and Norway), who holds the world's ski-jumping record for women. Her sister Kitty has also won many prizes for ski-jumping. Peik Jarlum (Norway), who is also seen in our group, has been described as Northern Europe's most beautiful girl ski-er.

## THEIR MAJESTIES IN THE EAST END.

On November 24 the King and Queen received a great welcome in the East End of London when they carried out two engagements postponed from the previous day owing to the death of Queen Maud. First they went to the Queen's Hospital for Children, Hackney Road, to see the new Lady Cooper Memorial Out-Patient Department, which was dedicated during their visit by the Bishop of Stepney. They also inspected some of the wards, including the Princess Elizabeth Ward, which the Queen herself, as Duchess of York, had opened in 1931.—Their Majesties then visited Toynbee Hall, Commercial Street, the famous pioneer social settlement, from which so many others have sprung. It was founded in 1884, by the late Canon Barnett, in memory of Arnold Toynbee. The King and Queen were received on their arrival by the Archbishop of Canterbury (Chairman of Toynbee Hall), Dr. J. J. Mallon (Warden), and the Mayor of Stepney. They were then conducted over the new buildings, which include a theatre, concert hall, canteen, class-rooms, rest-rooms, and a playground on the roof. This new block, which cost over £50,000, was designed by Mr. A. MacDonald, brother of Mr. Malcolm MacDonald, Secretary for the Dominions and Colonies.



THE KING AND QUEEN VISIT TOYNBEE HALL, THE FIRST OF UNIVERSITY SETTLEMENTS, TO INSPECT NEW BUILDINGS: THEIR MAJESTIES ARRIVING, BETWEEN LINES OF BOY SCOUTS AND GIRL GUIDES. (Planet News.)



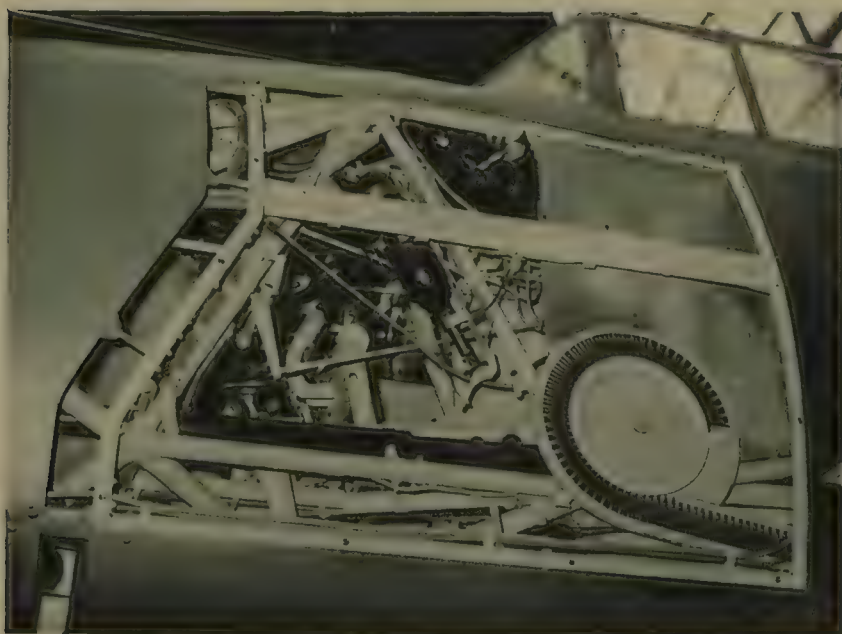
AMONG GIRL GUIDES AT TOYNBEE HALL: THE KING AND QUEEN TALKING TO MEMBERS OF NET-BALL TEAMS FROM BERMONDSEY AND STEPNEY WHO PLAYED A MATCH ON THE ROOF OF THE NEW BUILDINGS. (Planet News.)



THEIR MAJESTIES AT THE QUEEN'S HOSPITAL FOR CHILDREN, HACKNEY ROAD, WHERE A NEW OUT-PATIENT DEPARTMENT WAS DEDICATED: THE KING AND QUEEN STANDING BESIDE THE COT OF A LITTLE PATIENT. (Photographic News Agencies.)



## PICTORIAL NOTES ON CURRENT NEWS: EVENTS AT HOME AND ABROAD.



EXHIBITED AT THE PARIS AERO SHOW: A NEW METHOD OF PLACING A BELT OF MACHINE-GUN CARTRIDGES IN THE FOKKER "D.23." (Planet.)

The sixteenth Paris Aero Show was opened by President Lebrun at the Grand Palais on November 25 and will continue until December 11. The British Air Ministry is exhibiting for the first time and has on show a Hawker "Hurricane" and the Vickers-Supermarine "Spitfire" which was flown over to Paris from Croydon recently in fifty minutes. The Dutch Koolhoven "F.K.58" fighter is also on view, and it is attracting much attention, as the French Government



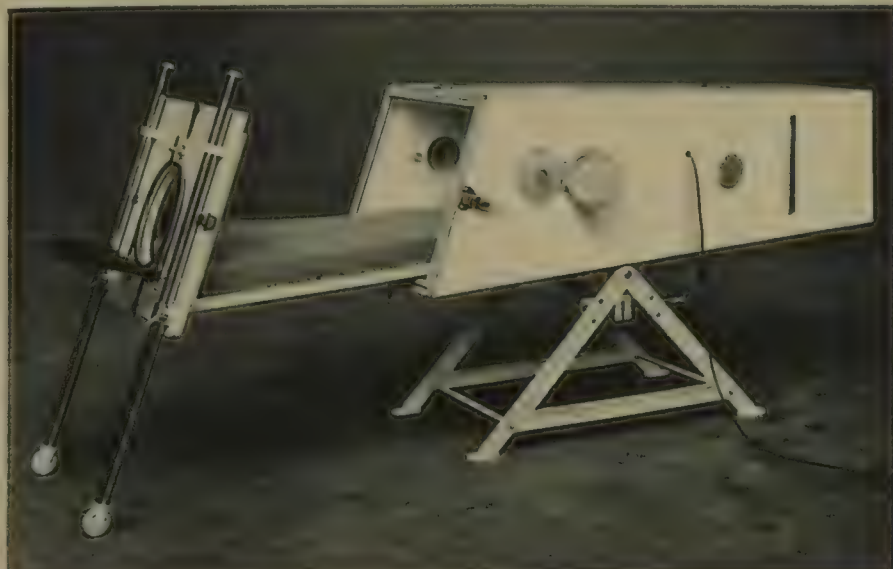
INSPECTING THE FOUR MACHINE-GUNS IN THE NOSE OF THE 68-TON "ROCHAMBEAU": PRESIDENT LEBRUN AT THE PARIS AERO SHOW. (Wide World.)

has placed an order for these fighters. A novel fighter aircraft which can also be seen, is the Fokker "D.23," a feature of which is the arrangement of the two engines in tandem, one as a tractor and the other as a pusher. The orthodox fuselage is eliminated and the tail is supported by booms on either side. It has a maximum speed of 334 m.p.h. and an armament of four machine-guns, which are supplied with cartridges in the novel manner shown above on the left.



THE LAST OF A GERMAN BATTLESHIP: ALL THAT REMAINS OF THE "GROSSER KURFURST," WHICH IS BEING BROKEN UP AT ROSYTH.

Three months ago the German battleship "Grosser Kurfurst" was towed from Scapa Flow, where she had been raised from the sea-bed by a skilful feat of salvage, to Rosyth for breaking up. To-day she lies in the dry dock more than half-demolished, and men working with oxy-acetylene apparatus swarm over her, cutting away her massive plates, which will be sold as scrap and perhaps eventually form part of a British naval gun or warship. (Keystone.)



AN "IRON LUNG" FOR EVERY HOSPITAL IN THE BRITISH EMPIRE: THE APPARATUS TO BE MANUFACTURED AND PRESENTED BY LORD NUFFIELD.

On November 23 Lord Nuffield announced that he intended to manufacture an "iron lung" apparatus designed by a young Australian inventor, Mr. E. T. Both, whose portrait we publish on page 1068, and present one or more of these mechanical respirators to every hospital and kindred institution in the British Empire. Mr. Both's "iron lung" is made of laminated wood and can be driven by electricity or by hand. It is expected that 5000 of the respirators will be required.



TRAVELLING ON A TRUCK BELOW THE THAMES FROM ESSEX TO KENT: MR. LESLIE BURGIN, MINISTER OF TRANSPORT, INSPECTING THE WORK ON THE DARTFORD TUNNEL.

On November 28 Mr. Leslie Burgin, Minister of Transport, inspected the work on the construction of the new tunnel between Dartford and Purfleet. Descending in a cage to the pilot tunnel, which was completed on October 4, Mr. Burgin travelled on a truck below the Thames to the Kent side. The pilot tunnel has a diameter of twelve feet and half-way through is an illuminated sign indicating the boundary between Kent and Essex, at which Mr. Burgin stopped. Later he was entertained at luncheon by the Dartford Tunnel Committee.



AN EXHIBITION OF LIVING FURS AT TATTERSALL'S: TWO VISITORS TO THE SHOW MAKING FRIENDS WITH THE CHAMPION NUTRIA.

The Fur Farmers' Association of Great Britain recently held an exhibition of fur-bearing animals at Tattersall's. Our photograph shows two visitors to the exhibition, Mrs. Truscott and Miss J. Roderick, making friends with the Thocan Fur Farm's male nutria "Thocan Emperor." This animal was winner of the first prize and Champion, and Supreme Champion Nutria of the Show. The new industry of breeding chinchillas is described on another page in this issue. (S. and G.)



## A SITE RICH IN EARLY MESOPOTAMIAN PAINTED POTTERY.

NEW DISCOVERIES AT KHAFAJE, INCLUDING THE PAINTED POTTERY REPRODUCED IN COLOUR ON TWO PAGES IN THIS NUMBER, AND A FORTIFIED ENCLOSURE IDENTIFIED AS A STRONGHOLD BUILT BY A SON OF HAMMURABI, THE GREAT BABYLONIAN KING AND LAW-GIVER.

By P. DELOUGAZ, Field Director of the Joint Expedition of the Pennsylvania University Museum and the American School of Oriental Research. (See Illustrations on page 1029, and coloured reproductions on pages 1027 and 1028.)

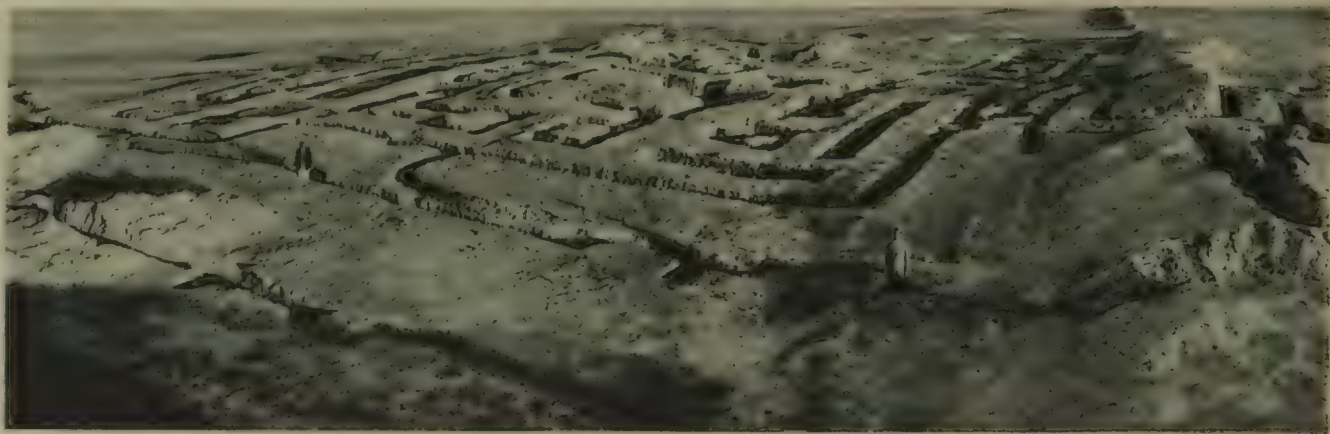
When in the spring of 1937 the Oriental Institute of the University of Chicago terminated its activities in Iraq, the concession it held from the Iraqi Government for the excavation of several ancient sites in the Diyala region was transferred to the Joint Expedition of the University Museum of the University of Pennsylvania and the American School of Oriental Research. Except for a short trial dig at Tell Agrab, excavations under the new auspices continued only at Khafaje, where the writer, who directed the excavations there since 1931, was again entrusted with this task. Articles by Professor Frankfort describing the archaeological discoveries made by the Iraq Expedition of the Oriental Institute on this site previously appeared in this journal. The last of these was published in the issue of Nov. 13, 1937. The following is the first part of an account describing the new results obtained during a four weeks' campaign in the spring of 1937, followed by a two months' season in the winter of 1937-38. The second part of the article will appear in a later issue.

THE site of Khafaje, on the eastern bank of the Diyala River, became known during the last few years on account of a large number of objects, especially statues, dating from the Early Dynastic period, at the end of the fourth and the beginning of the third millennium B.C. All the objects of this date were discovered at various parts of the low-lying Mound A, which covers an area of approximately 75 acres. Besides this mound, Khafaje comprises three somewhat higher mounds, B, C, and D, which together cover approximately the same area; and here soundings established that the latest remains on Mounds B and C date from the Hammurabi period, while on Mound D a large citadel of the Larsa period was partly excavated.

A FORT BUILT BY SAMSUILUNA, THE SON OF HAMMURABI, IDENTIFIED BY A HISTORICAL INSCRIPTION.

While our main object under the new auspices was to continue work on Mound A, with a view to filling in certain gaps left by the interruption of the excavations by the Oriental Institute, we were also able to break new ground by excavating the highest part of Mound B. Fig. 1 is a panoramic view of these excavations. In the foreground is the thick fortification wall, over 16 ft. wide. The two workmen stand alongside and at the back of it. Behind it a large, well-planned building is to be seen. This building covers an area of approximately 1200 square metres (about 1435 square yards), and its plan suggests that it was a palace, definitely divided into two parts. That near the main entrance, containing a number of large rooms, was probably reserved for

official use, while the other, grouped around a central open court, served as living quarters. This building is one of a group which was surrounded by the thick wall. The whole compound was identified, by an inscription found *in situ*, as *Dur Samsuiluna*, a fort built by Samsuiluna, the son of Hammurabi. This inscription was found in a large room against the thick wall, which was surrounded by exceptionally heavy brickwork on all sides and which was undoubtedly the fortified gateway of the whole



1. NEW GROUND BROKEN AT KHAFAJE: A PANORAMIC VIEW OF THE EXCAVATIONS, SHOWING (IN FOREGROUND) THE FORTIFICATION WALL (OVER 16 FT. WIDE), WITH TWO WORKMEN STANDING BESIDE IT; AND, BEYOND, A LARGE BUILDING, PROBABLY A PALACE, WITHIN A COMPOUND IDENTIFIED, BY THE INSCRIPTION IN FIG. 3, AS A FORT BUILT BY SAMSUILUNA, SON OF HAMMURABI.

compound. This inscription was found in the northern corner of the gate room. Near it was a skeleton, evidently of a much later date, for part of the burial had been cut into the brickwork of the wall. There is a possibility that another cylinder bearing a similar inscription, now in Berlin, was removed while this burial was being dug. Fig. 3 is a closer view of the inscribed cylinder. The discussion of other finds, such as seals, terracotta plaques, and pottery, recovered from this area, would still be premature at this stage of the excavations, considering that only a few of the important rooms have been completely cleared up to now, and the proportion of objects that were discovered directly on their floors, and which can therefore be precisely dated, is still comparatively small.

EXCAVATIONS ON MOUND A.  
PAINTED POTTERY OF THE EARLY DYNASTIC AND JEMDET NASR PERIODS.

On Mound A excavations were simultaneously conducted in several places. Fig. 2 is a general view of the deeper excavations between the Sin Temple in the foreground, and the Oval Temple in the background. Here we were concerned with the excavation of houses and graves, beginning with the first period of the Early Dynastic age, down to water-level through several stages of the Jemdet Nasr period. The group of workmen in the foreground is standing in the earliest court of the Sin Temple. In the centre, the man in the darker dress stands on top of the ruins of the first Early Dynastic period, while the man in the white dress, a little below to the right, marks the level where the painted pottery of the "Scarlet Ware" type was found. The workman on the extreme left, higher up, stands among the ruins of the third stage of the Early Dynastic period, somewhat later in date

than the newly-discovered temple, which will be the subject of a second article in this journal. The houses and graves in these deeper excavations were rich in pottery, stone and copper vessels, seals, amulets and other objects. They provide important new material for the chronology of these periods, the implications of which, however, would take too long to discuss here.

Fig. 4 shows one of the extremely interesting large vaulted tombs which were discovered towards the end of the season. They are built of baked plano-convex bricks and can be compared only with some of the Royal Tombs of Ur. The vault is among the earliest examples known, and its state of preservation after fifty centuries is a striking testimonial to the technical abilities of their builders. Fig. 5 is an interior view of the same tomb, showing further details in construction, as well as some of the tomb furniture *in situ*.

A few specimens taken from the rich collection of painted pottery which are of special importance are reproduced in colour from paintings by the Expedition's architects, E. Bartow Muller and Alberto Davico, on pages 1027 and 1028. Fig. A is a flat development of the painting encircling the vase shown in Fig. C. As is usual in this type of pottery, the surface of the vase

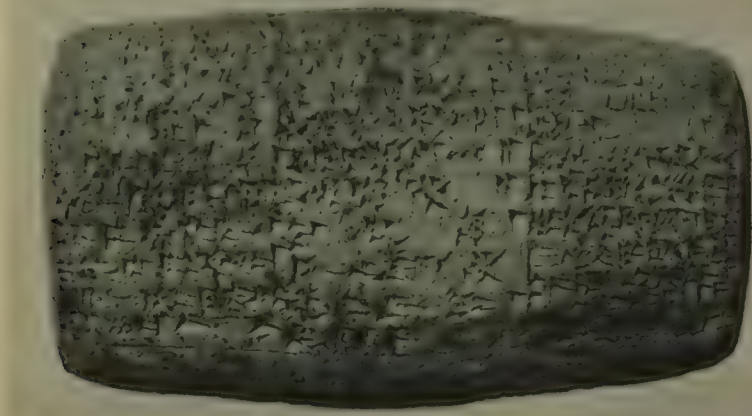
is divided by vertical red bands into a number of panels. The first on the right represents three horned animals, probably mountain goats, one above the other; a grouping commonly employed in this type of pottery.



2. DEEPER EXCAVATIONS AT KHAFAJE: A GENERAL VIEW SHOWING (IN FOREGROUND) WORKMEN IN THE EARLIEST COURT OF THE TEMPLE OF THE MOON GOD, SIN; AND (IN BACKGROUND) HOUSES AND GRAVES THAT YIELDED A RICH STORE OF POTTERY, STONE AND COPPER VESSELS, SEALS, AND AMULETS, AFFORDING IMPORTANT CHRONOLOGICAL DATA. In the centre of the photograph, the man in the darker dress is standing on ruins of the first Early Dynastic period, while the man in white, below on the right, marks the level of the painted pottery known as "Scarlet Ware" (see coloured illustrations opposite). The workman on the extreme left, higher up, is among ruins of the third stage of the Early Dynastic period.

The long, narrow panel next to the left contains a decorative vegetal design, which occurs again on the right side of the panel with the two human figures. These are of a style similar to the figures on a painted vase from Tell Agrab (reproduced in colour in *The Illustrated London News*, Nov. 6, 1937); but whereas on that vase all the figures were female, the different colours used for the two figures on the Khafaje vase may indicate that they are intended to represent a man and a woman. It remains, of course, uncertain as to which is which; at first glance one would be inclined to believe that the darker and more slender figure with the locks represents the woman; but, on the other hand, the attitude of the second figure, holding its breasts, is one most commonly used for feminine figures in ancient art, while the locks are often associated with males. Another more realistic, but less likely, interpretation would be that they represent two people of different races, the darker perhaps in attendance on, or attacking, the lighter one. Unfortunately, the fragment containing the lower arm and hand of the darker figure is still missing, thus making it more difficult to interpret its attitude. The comb-like object near the head of the "female figure" may actually represent a comb, but possibly some other object—a harp or a building—was intended.

(Continued on page 1080.)



3. BEARING AN INSCRIPTION WHICH IDENTIFIED THE WHOLE COMPOUND (SHOWN IN FIG. 1) AS A FORT BUILT BY SAMSUILUNA, SON OF HAMMURABI: A CYLINDER FOUND IN THE GATE ROOM ADJOINING THE FORTIFICATION WALL.

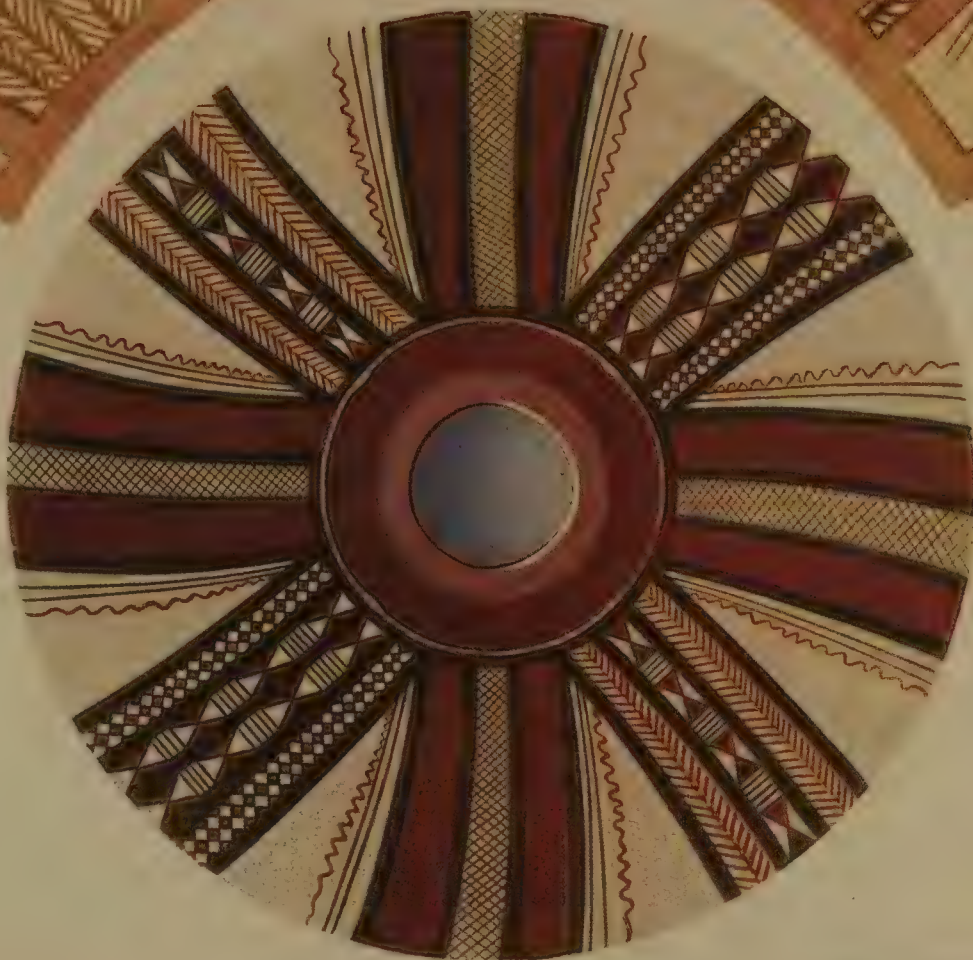




A. THE UNIQUE DESIGN ON THE LEFT-HAND VASE BELOW (FIG. C) SHOWN IN FLAT CONTINUITY: SCENES WITH SOME DEFINITE SIGNIFICANCE, VERY PROBABLY REPRESENTING FERTILITY RITES.

"THE specimens of painted pottery on this and the following page," writes Mr. P. Delougaz, field director of the expedition, "were selected from a large collection discovered during the recent excavations at Khafaje. Some of these are extremely interesting for their rare design, and can be appreciated in themselves for their artistic merit, while the whole set is of considerable archaeological importance. The two vases at the bottom of this page illustrate the earliest and latest examples of the so-called 'Scarlet Ware.' The two vases are ascribed to different periods on stratigraphical evidence, but their shapes alone could serve as a sure guide

[Continued opposite.



B. SEEN FROM ABOVE: THE PAINTED SHOULDER OF A LARGE VASE (ABOUT 24 INCHES IN DIAMETER) EARLIER THAN THOSE BELOW, AND ROUGHLY CONTEMPORANEOUS WITH FIG. F ON THE NEXT PAGE.

[Continued.]

for their dating; the first is typical of the earliest part of the Early Dynastic period, and still retains some of the characteristics of the Jemdet-Nasr pottery, while the second closely resembles a type common in the later part of the Early Dynastic period, the so-called 'Goddess Handle Vases,' the flat lug handle of which often bears a crude image of the mother goddess. In the painting reproduced (Fig. D), this handle, decorated with two small birds on a lighter background, is seen *en face*."

ILLUSTRATIONS BY COURTESY OF THE JOINT EXPEDITION OF THE PENNSYLVANIA UNIVERSITY MUSEUM AND THE AMERICAN SCHOOL OF ORIENTAL RESEARCH. PAINTINGS BY E. BARTOW MÜLLER (FIG. A) AND ALBERTO DAVIDO (FIGS. B, C, AND D), THE EXPEDITION'S ARCHITECTS.



C. (LEFT.) WITH A UNIQUE DESIGN SHOWN IN EXTENSO ABOVE (FIG. A): A "SCARLET WARE" VASE DATING FROM THE BEGINNING OF THE EARLY DYNASTIC PERIOD. (Height about 12 in.)

D. (RIGHT.) RESEMBLING "GODDESS HANDLE VASES" OF THE LATER PART OF THE EARLY DYNASTIC PERIOD: AN EXAMPLE SHOWING THE HANDLE DECORATED WITH TWO SMALL BIRDS. (Height about 13½ in.)



NEWLY DISCOVERED RELICS OF EARLY MESOPOTAMIAN CULTURE: "SCARLET WARE" AND (IN CENTRE) A JEMDET-NASR TYPE—PAINTED POTTERY FROM KHAF AJE.





E. BURNISHED TO PRODUCE AN EFFECT OF VERTICAL LINES VARYING IN DEPTH OF COLOUR: A VASE OF THE EARLY JEMDET-NASR PERIOD. (About 8 in. high.)



F. A VASE OF A TYPE ASSOCIATED WITH THE JEMDET-NASR PERIOD AND ROUGHLY CONTEMPORARY WITH FIG. B, PRECEDING PAGE. (About 7 in. high.)



G. FROM THE BEGINNING OF THE EARLY DYNASTIC PERIOD: A JAR OF THE SAME DATE AS "SCARLET WARE" (C AND D, PRECEDING PAGE). (5½ in. high.)



H. FROM THE MIDDLE OF THE EARLY DYNASTIC PERIOD: A VASE REPRESENTING THE LATEST SURVIVAL OF EARLY MESOPOTAMIAN PAINTED WARE. (8½ in. high.)



J. WITH AN ANIMAL DESIGN OLDER THAN ON EARLY DYNASTIC VASES (FIGS. A, C AND D.): A MONOCHROME FRAGMENT OF JEMDET-NASR DATE. (About 5½ in. high.)



K. A CURIOUSLY SHAPED VASE SHOWING TRACES (AT THE BASE) OF A DESIGN IN ANOTHER COLOUR, FADED THROUGH DISINTEGRATION OF PAINT. (About 3½ in. high.)

### CERAMIC ART OF ANCIENT MESOPOTAMIA: FRESH DISCOVERIES AT KHAFAJE.

The first four vessels above are arranged in chronological order. The earliest is Fig. E, dated to the beginning of the Jemdet-Nasr period. The surface was burnished, producing the effect of vertical lines varying in depth of colour. Fig. F is of a type associated with the Jemdet-Nasr period. Fig. G dates from the beginning of the Early Dynastic period, and is contemporaneous with the "Scarlet Ware." Fig. H dates from the middle of the Early Dynastic period, and

represents the latest survival of Early Mesopotamian painted ware, as thereafter plain pottery was exclusively used. Fig. J is a fragment of a monochrome painted jar of Jemdet-Nasr date. It is interesting to compare this earlier animal rendering with the Early Dynastic examples. Fig. K has in its lower part traces of a design now seen in a lighter shade. This is due to the fact that the original paint has disappeared, leaving a cleaner surface where it had been applied.

ILLUSTRATIONS BY COURTESY OF THE JOINT EXPEDITION OF THE PENNSYLVANIA UNIVERSITY MUSEUM AND THE AMERICAN SCHOOL OF ORIENTAL RESEARCH. PAINTINGS BY ALBERTO DAVICO, ONE OF THE EXPEDITION'S ARCHITECTS.



## A VAULTED TOMB, 5000 YEARS OLD, DISCOVERED IN MESOPOTAMIA.

PHOTOGRAPHS BY THE JOINT EXPEDITION OF THE PENNSYLVANIA UNIVERSITY MUSEUM AND THE AMERICAN SCHOOL OF ORIENTAL RESEARCH. (SEE ARTICLE ON PAGE 1026.)



4. COMPARABLE TO THE ROYAL SEPULCHRES AT UR: ONE OF SEVERAL LARGE VAULTED TOMBS, BUILT OF BAKED PLANO-CONVEX BRICKS, FOUND AT KHAFAJE; AMONG THE EARLIEST EXAMPLES KNOWN, AND IN A REMARKABLE STATE OF PRESERVATION AFTER FIFTY CENTURIES.



5. SHOWING HOW THE VAULTING WAS CONSTRUCTED—AN INTERESTING METHOD OF BUILDING AT THAT EARLY PERIOD: THE INTERIOR OF THE TOMB AT KHAFAJE ILLUSTRATED ABOVE; A VIEW INCLUDING SOME OF THE TOMB FURNITURE, IN THE FORM OF LARGE POTTERY VESSELS, *IN SITU*.

In his article on page 1026, Mr. P. Delougaz, field director of the expedition to Khafaje, refers to these photographs as showing "one of the extremely interesting large vaulted tombs" discovered there. This vault, he says, is among

the earliest examples known, and its condition after fifty centuries testifies to the builders' skill. The tombs at Ur, to which he compares it, are those found by Sir Leonard Woolley, and described in his book "Ur of the Chaldees."



# HUNGARY'S "CALVINIST ROME": A PROTESTANT CITY IN A CATHOLIC LAND.



A MEMORIAL COMMEMORATING THE RELEASE OF HUNGARIANS FROM THE TURKS BY DE RUYTER, THE FAMOUS DUTCH ADMIRAL; IN DEBRECZEN.



SYMBOLIC OF PROTESTANT STRENGTH IN HUNGARY: A SHRUB SAID TO HAVE GROWN INTO A TREE IN ANSWER TO ROMAN CATHOLIC CHALLENGE—IN DEBRECZEN.



A PROTESTANT CHURCH IN WHICH HUNGARIAN PATRIOTS DEFIED HABSBURG TYRANNY: THE "LITTLE CHURCH" AT DEBRECZEN.



A STately FANE IN THE "CALVINIST ROME": THE "GREAT CHURCH" AT DEBRECZEN; SO CALLED IN HUNGARY AS BEING THE CENTRE OF PROTESTANTISM IN THIS PREDOMINANTLY CATHOLIC COUNTRY.



THE COLLEGE OF DEBRECZEN: A GREAT PROTESTANT CENTRE OF LEARNING, LINKED WITH MANY STIRRING SCENES IN MAGYAR HISTORY, WHICH THIS YEAR CELEBRATES ITS FOURTH CENTENARY.

Though Hungary is one of the firmest strongholds of the Roman Catholic faith, Debreczen, the third largest city in the country, is Protestant; and there the famous Protestant university this year celebrates its 400th anniversary. At the time of the wars with the Turks, in the sixteenth century, the teaching of the Reformation gained ground steadily in Hungary, Calvinism spreading widely among the nobility; and subsequently Debreczen earned for itself the nickname in Hungary of "the Calvinist Rome." The city is, naturally, rich in Protestant relics. In a park before the college stands the monument to Michael de Ruyter, the great Dutch admiral, illustrated on this page. De Ruyter, remembered in English history as commander

of the Dutch fleet which sailed up the Medway in 1667 and burned the English warships there, rescued a number of Hungarian captives from the Turks while he was operating in the Mediterranean. The monument commemorates this act, and the Dutch admiral's friendly attitude to the Protestant University. The tree is a type of low shrub common in Hungary, but here grown to a great size, thus answering, it is said, a challenge once made by a Roman Catholic priest in dispute with a Protestant. The priest plucked a sprig from one of the shrubs and said tauntingly: "When this sprig becomes a tree your creed will become a religion." The miracle happened, and the full-grown tree still stands as a token.



# GIANT PANDAS FOR THE ZOO: "BABY," "HAPPY" AND "GRUMPY" AT HONG KONG.



ON THE WAY TO HONG KONG FOR SHIPMENT TO LONDON: ONE OF THE GIANT PANDAS CAPTURED BY MR. FLOYD-SMITH IN ITS TRAVELLING CAGE.



THE MOST MISCHIEVOUS OF THE GIANT PANDAS WHOSE TRICKS MAY SOON BE AMUSING LONDON CROWDS: A TEN-MONTHS-OLD FEMALE.



ROLLING OVER IN PLAYFUL MOOD: A GIANT PANDA CUB IN ITS TRAVELLING CAGE ON THE WAY TO HONG KONG FROM THE INTERIOR.



SUCKING TINNED MILK TO THE DREGS FROM A CAN: "BABY," THE YOUNGEST OF THE GIANT PANDAS, AT HER EASE.



WAITING PATIENTLY FOR ASSISTANCE: "GRUMPY" UNABLE TO LIE DOWN FOR A SLEEP THROUGH TWISTING HIS CHAIN TOO TIGHTLY ROUND THE POST.



INVESTIGATING HER CAN OF TINNED MILK: "BABY" CAUTIOUSLY EXPERIMENTS WITH THE PRODUCTS OF CIVILISATION.



A GIANT PANDA ALREADY IN A ZOO: MEI-MEI CUTTING HER TEETH IN HER ROOM AT THE FIRST-AID STATION IN BROOKFIELD ZOO, CHICAGO.



ONE OF THE LARGEST OF THE GIANT PANDAS CAPTURED BY MR. FLOYD-SMITH: "HAPPY" IN THE GROUNDS OF THE S.P.C.A. HOME IN HONG KONG.



PLAYING WITH HER "TOYS": MEI-MEI, ONE OF TWO GIANT PANDAS ALREADY IN CAPTIVITY IN HER NURSERY AT THE BROOKFIELD ZOO.

Ever since Mrs. William H. Harkness, Junior, succeeded, in 1936, in capturing the first Giant Panda to be taken alive and brought her captive, named Su-Lin, to the Brookfield Zoo in Chicago, there has been much public interest shown in these amusing bear-like animals. They are found in Western Szechuan, near the borders of Tibet, and at present there are two in captivity—Mei-Mei at the Brookfield Zoo (Su-Lin died early this year) and Pandora at the New York Zoological Park. Mr. Floyd-Smith, the American explorer, has now succeeded in capturing five

specimens and they have been brought to Hong Kong, where they are quartered at the Dogs' Home of the S.P.C.A. Some, at least, of these Giant Pandas are destined for the London Zoo, and if they survive the long journey, should soon be providing amusement for visitors. At Hong Kong nicknames have been bestowed on the Giant Pandas, and on this page we show "Baby," "Happy" and "Grumpy." The largest, called "Grandmother," refused to leave her pen indoors and therefore could not be photographed as she was too large to be removed forcibly.





AN OBSOLETE MUSICAL INSTRUMENT.  
THE ARCHLUTE OR THEORBO (17th century)



A BENEDICTINE MONK WHO DID MUCH TO REFORM & SYSTEMATISE MUSIC:  
GUIDO D'AREZZO EXPLAINING THE NAMES HE GAVE TO THE NOTES OF THE SCALE.  
[11th century]



OBSOLETE: THE REGAL, A PORTABLE ORGAN  
WHICH MIGHT BE CARRIED IN PROCESSIONS

## THE CHARM OF MUSIC.

"DON CARLOS" AND ITS PROBLEMS.—By FRANCIS TOYE.

"DON CARLOS," which Sadler's Wells will produce next week, is one of the most interesting of Verdi's operas, as it is certainly one of the most difficult to render satisfactorily. So far as I know, it has never before been

performed in English, and I believe I am right in saying that it has only been included on two occasions in the repertory in this country, the first being in the autumn of the year 1867, immediately following the original Paris production, the second during the International Season at Covent Garden in 1933. At first sight it seems strange that a product of Verdi's comparative maturity—for "Don Carlos" was written after "La Forza del Destino," and only four years before "Aida"—should have been thus neglected. But when the matter is once examined, the reasons become pretty clear.

As every schoolboy knows to his cost, the original tragedy of "Don Carlos" was written by Schiller. It is, in fact, an excellent though exceedingly long play, of which perhaps the most interesting and ingenious feature is the manner in which the political and the personal interests or intrigues are intertwined. Characters of great historical importance, Medina-Sidonia, the Duke of Alva, and so on, lend glamour to the action; it is all very well done. When the two French literary gentlemen, Méry and Du Locle, were commissioned to make an opera libretto out of Schiller's tragedy, they had perforce to sacrifice all the politics except the Liberal idealism of Don Carlos's friend, the Marquis of Posa, incidentally a hopeless anachronism. They also, owing to the clerical susceptibilities of the Empress Eugénie, it is said, provided a new ending, comparatively happy and wholly absurd, to replace Schiller's, wherein King Philip, fanatical, remorseless, hands over his son to the Inquisition.

One thing, however, they did not change, and that was the great length. There was no particular reason why they should. The traditions of the Paris opera at that time were wholly Meyerbeerian; operas had to be in five acts, complete with ballet, lasting four hours or so. The only surprising thing is that Verdi, who loved swiftness and clarity of dramatic action above all else, should have concurred. The circumstances, however, were exceptional. He was writing in French for a French theatre, and he seems to have

taken for granted that the librettists and the management knew what was wanted better than he did. But, after seeing the opera in performance, he realised that he had been wrong, and, contrary to his usual custom, authorised at once several important cuts.

Since we know that he was not, in fact, by any means satisfied with the Paris performance, particularly as regards ensemble, we might suppose that some of these cuts were

intended to cover up deficiencies, but for the ineluctable fact that sixteen years later, together with Ghislanzoni, the librettist of "Aida," he determined to make a new version. For this version, which was in four acts instead of

to the average opera-goer. Yet at its best it is magnificent. There is a most beautiful duet at the end between Elizabeth and Don Carlos, but, generally speaking, all the best music is that provided for the men, and the very best of all, the scene between King Philip and the Grand Inquisitor, for two basses at that. Now this is not at all the general idea of what Italian opera should be like. One can hardly expect the public to appreciate purely technical aspects, such as the advance in characterisation, the progress in orchestration, the greater declamatory power which make "Don Carlos" so interesting to a Verdi student. On the other hand, they can scarcely fail to be conscious of the atmosphere of unrelieved gloom and tragedy.

Moreover, I would not deny that there is a certain feeling of strain about some of the music in "Don Carlos." It is not very difficult to understand why. This, be it remembered, not "Aida," was the opera in which Verdi was first charged with imitating Wagner. No less a person than Bizet, his fervent admirer, said so. It was, in fact, an absurd charge, for the very good reason that Verdi, who never read scores, had then heard practically nothing of Wagner's music. What the cavillers mistook for Wagnerism was Meyerbeerism. Verdi, unlike Wagner, never made any secret of his debt to Meyerbeer, and on this occasion, writing for the Paris opera, the very citadel of Meyerbeerian aesthetics, he naturally tried to show how far he had progressed in knowledge and technique since that last essay à la Meyerbeer, "I Vespri Siciliani."

To the glamour of Meyerbeer and the Paris opera in particular must be added the glamour of Paris in general. Few people nowadays realise what Paris meant to the mid-nineteenth century. It was the intellectual, the literary, and the artistic centre of the world; a Parisian success could, and did, bestow a cachet unobtainable anywhere else.

Small wonder, then, that, with these considerations in mind, Verdi wrote "Don Carlos" in the manner he did. And, on the whole, he may be glad that he did. For "Don Carlos" marks a turning-point in his technical evolution. Never again, perhaps, could he be content with those spontaneous outbursts which endear some of the earlier operas to many of us. On the other hand, he had now acquired a masterful grip, a

suppleness of technique unequalled by any other operatic composer in Europe with the exception of Wagner. Not for nothing did Rossini say in the last year of his life that "Don Carlos" proved Verdi to be the only man alive capable of writing grand opera. Rossini did not live to see the sequel, but we know that without "Don Carlos" there would never have been an "Aida," just as without an "Aida" there could never have been an "Otello" or a "Falstaff."



"DON CARLOS," TO BE PRODUCED AT SADLER'S WELLS IN ENGLISH FOR THE FIRST TIME: A SCENE FROM VERDI'S OPERA DURING ITS FIRST PRODUCTION IN ENGLAND AT COVENT GARDEN ON JUNE 4, 1867.

This engraving from "The Illustrated London News" of July 13, 1867, shows the closing scene of the second act. It takes place in the square in front of the church of Nostra Donna de Atocha at Madrid on Philip II's coronation day. Don Carlos, his son, protests against the bigotry and cruelty of the Government and is arrested, while his friend, Rodrigo, takes away his sword and delivers it to the King. The first production of "Don Carlos" in English will be given at Sadler's Wells on December 6.



GIUSEPPE VERDI (1813-1901).

The famous composer whose operas include "Macbeth," "Aida," "Otello," and "Don Carlos." The last-named, perhaps the most interesting, was first produced in this country at Covent Garden in 1867, and again in June 1933. Originally an opera in five acts, "Don Carlos" was shortened by Verdi, who introduced some changes in the score in 1883.

five, and is, incidentally, that which will be given at Sadler's Wells, he revised the music and wrote some new, abolished the ballet and omitted the first act altogether.

This drastic treatment undoubtedly solved the question of length, but at considerable sacrifice. Without the first act, there seems to be no justification for Don Carlos's violent passion for the lady who appears to the audience merely as his father's wife, while the lyrical charm of its music can be ill spared from an opera which must, in any event, remain tragic and gloomy. This drawback has been felt by many people, and from time to time attempts have been made to overcome it; an ingenious and condensed version of the original five-act scheme has

been produced in Germany, and at Covent Garden an attempt was even made to re-score Schiller's original ending, while the first act was given almost in full. It may be doubted, however, whether the problem has really been solved, though I, for one, believe that it will eventually be found soluble.

Apart from any question of the libretto, the music is not, perhaps, of a nature to prove immediately attractive



"JOHN CHRISTIE, ESQ."

This striking portrait by Kenneth Green is in the exhibition of the Royal Society of Portrait Painters, held at the Royal Institute Galleries, which closes on December 9. Mr. John Christie is well known as the founder of the Glyndebourne Festival, at which Verdi's "Macbeth" was produced for the first time in England this year.



# ANIMALS WHOSE VOICES HAVE BEEN PRESERVED IN SOUND-RECORDS.

REPRODUCTIONS FROM "ANIMAL LANGUAGE." DESCRIBED BY JULIAN HUXLEY. RECORDED BY LUDWIG KOCH AND THE PARLOPHONE COMPANY. BY COURTESY OF THE PUBLISHERS, COUNTRY LIFE, LTD.



THE ARABIAN CAMEL: AN ANIMAL WHOSE CURIOUS GURGLING NOTE IS DIFFERENT FROM THE GRUNT OF ITS BACTRIAN RELATIVE.



THE HAMADRYAS BABOON: A NOISY CREATURE WHOSE CRIES RANGE FROM A GRUNTING CONVERSATIONAL CHATTER TO AN INTIMIDATING SHOUT OR ROAR.



THE ZEBRA—THE COMMONEST SPECIES OF WHICH (CHAPMAN'S ZEBRA) HAVE BEEN DESCRIBED AS "DONKEYS IN FOOTBALL JERSEYS."



THE HUSKY DOG: A SPECIES WHOSE "MOST TYPICAL UTTERANCES ARE BARKS—ONE OF ANGER AND ONE OF PLEASURE."



THE AFRICAN PORCUPINE: AN ANIMAL NOT HEARD TO MAKE ANY VOCAL SOUNDS BUT PRODUCING "AN INSTRUMENTAL NOISE, MADE WITH THE AID OF ITS QUILLS."



THE LION: THE KING OF BEASTS EMITTING HIS FORMIDABLE ROAR—EITHER A CHALLENGE TO OTHER LIONS OR TO UNSETTLE GAME



THE SEAL: ONE OF THE SPECIES ATTRACTED TO THE VOICE OF HIS BRETHREN ON A GRAMOPHONE, AND GIVING AN ANSWERING CALL.



THE HUSKY DOG: A PAIR "MUCH INTERESTED IN THEIR OWN VOICES; ONE ACTUALLY JUMPED ON TO THE GRAMOPHONE IN HIS ATTEMPT TO DISCOVER WHERE THE SOUNDS CAME FROM."

These very interesting photographs, which show various wild animals in the act of making their particular kind of utterance, have been selected from a much larger number in the book (mentioned in our acknowledgment above), which describes the voices of animals and also includes actual gramophone records. It claims to be "the first mammal sound-book in the English language." On this page, of

course, the interest lies in the attitudes and facial expressions of the various creatures assumed while "giving tongue." Regarding zebras we read: "All the zebras have their own distinctive notes. The largest and handsomest species is Grevy's zebra. Its chief sound . . . is rather like a donkey's bray. . . . Chapman's zebra is the commonest species—donkeys in football jerseys, as the little boy called them."



# THE GREATEST SERVANT THE NAVY EVER HAD.

"SAMUEL PEPYS." THE SAVIOUR OF THE NAVY: By ARTHUR BRYANT.\*

An Appreciation by SIR JOHN SQUIRE.

THE shade of Samuel Pepys must be grateful indeed to Mr. Arthur Bryant. For many years after Lord Braybrooke first dug up and deciphered the Diary, Pepys was regarded as "quaint": an odd person who earned his living on the outskirts of the great, kissed every maidservant with whom he was alone, and then put down in his diary both the kisses and the repentances, with side-references to his wife as "poor wretch." He was an English Comic Character; somebody who might have been invented by Charles Dickens; a man in whom we could all see our common human frailties, but on whom we could all look down as Macaulay looked down on that other frail, industrious, self-disclosing genius, Boswell.

I think it was the late Dr. J. R. Tanner (my old tutor) who first brought to light the fact that Pepys (thoroughly backed by his masters, Charles II. and James II.) was about the greatest servant the British Navy ever had; but his discoveries were published only by the Navy Records Society, and did not reach the general public. It has remained for

Mr. Bryant says: "The third volume of this biography of Pepys, begun seven years ago, carries the story of his life from his 51st to his 57th year. These five and a half years, between the autumn of 1683 and the spring of 1689, were the most important of his career. They cover the voyage to Tangier and Spain, during which he learnt the full extent of the decay into which the Navy had sunk in his absence, the second and greatest of his two periods of rule at the Admiralty, and his fall from power after the Revolution of 1688. There still remains to be told the tale of the final fourteen years—of Pepys, ambition laid aside and

he reported to the Prince that he had seen more commanders and officers of the fleet in town—without any leave that he knew of from the Admiral—than he ever remembered, "and this," as he told Dartmouth, "at a time when nobody can foresee what occasions may arise for the service of the ships."

Pepys, going blind, fought and fought through all that period, for the sustenance of the Navy. When he retired, a clerk was put in. "His successors, one of whom, Josiah Burchett, Pepys's former clerk, was already working in the office, were, for all practical purposes, permanent Civil Servants. But Pepys had

been something more: the administrator-in-chief of the Service, and at the same time the equivalent of a modern First Lord of the Admiralty, planning and presenting estimates to Treasury and Parliament, and representing the Navy in the eyes of the Country. During the last four years he had been responsible to the King only. No other subject but he had held any authority in the Admiralty. His remuneration had been that of a high officer of State, and four times greater than that of his



KING JAMES II. RECEIVING THE MATHEMATICAL SCHOLARS OF CHRIST'S HOSPITAL, WITH SAMUEL PEPYS STANDING BEHIND THE GLOBE, ABOUT 1685: A PICTURE BY VERRIO IN THE HALL OF CHRIST'S HOSPITAL AT HORSHAM.

A similar occasion is mentioned later in Mr. Bryant's book. Referring to Mrs. Edwards, formerly in the employment of Pepys, he writes: "Her son, Samuel, then aged fifteen, was one of the forty children from the Mathematical School who were presented to the King on January 1, 1688, by the Lord Mayor in the presence of Pepys and his fellow Governors of Christ's Hospital."

passion spent, learning to accept apparent defeat, growing old gracefully, and forming, amid the society of his learned friends, the little, yet exquisite, library that bears his name. But his supreme achievement—that by virtue of which his country still rules the sea—belongs to these middle years of endeavour. I have tried to give unity and dramatic completion to the volume that records them."

He has tried, and he has succeeded. How well he opens! "As the fleet rounded Rame Head and the roofs of Plymouth fell away into the August haze, Samuel Pepys, outward bound on the deck of Lord Dartmouth's flagship, passed from one life into another. Behind him were the tangled nightmares of four years of persecution and proscription—the angry Parliament men who had shouted him down, the Tower jailers with their chains clanging down stony corridors, the accusers who had perjured themselves under the rafters of Westminster Hall while the mob outside shouted for his blood. John Scott, who had risen like some satanic spirit from the underworld to lie away his office, his honour and his life, was again a penniless fugitive in a far country, humbly soliciting forgiveness; James the butler, who had betrayed him with false evidence, had died in anguished repentance; Shaftesbury, 'the great little lord,' was dead and defeated. Only the fine gentleman Harbord remained, clinging precariously to the fringes of a Court whose enigmatic King was either too good-humoured to harry a dishonoured traitor or too polite to remind a well-bred scoundrel of his villainy: no one could say which."

There writes the man who wrote the best description of the flight of Charles II. from England (for R. L. S. did not describe it) that has ever been written. The vividness and the enthusiasm are kept up. This romantic Arthur Bryant has been captivated by Samuel Pepys, a natural romantic, who slaved at a desk because he loved his country and the Navy—which, until the air crashed in, were almost synonymous—and, since it was his job, stuck to it in the most adverse circumstances. Though his enemies were at the gate and at any moment his unyielding vigilance at his post might be visited by a repetition of the fate he had suffered in '79, Pepys abated nothing of his disciplinary zeal or his precision. At the end of December



THE SECRETARY OF THE ADMIRALTY AS HE WAS IN THE YEAR OF THE REVOLUTION: SAMUEL PEPYS—AN IVORY MEDALLION BY CAVALIER, 1688.

By Courtesy of the Worshipful Company of Clothworkers.

successor. In all but name he had been Secretary of State for Marine Affairs, like his great contemporary across the water, Jean Baptiste Colbert, Marquis de Seignelay."

"Pepys had sons enough. His were the King's ships and all that belonged to them, and they craved more love and devotion from him than any mortal child could have done." Yet I can't help thinking that I still prefer—in spite of all this justification—the fallible man of the diary to the rigid Civil Servant. We can all be delighted that Mr. Bryant has "cleared Pepys's reputation" and established him as one of the "Makers of the British Navy"; but the man of whom we are fond is the man who saw the Great Fire, refused to leave London during the Great Plague, counted his money, composed little songs, and sang them in boats on the Thames.



SAMUEL PEPYS, SECRETARY OF THE ADMIRALTY, AGED ABOUT FIFTY-FOUR: A PORTRAIT BY SIR GODFREY KNELLER AT MAGDALENE COLLEGE, CAMBRIDGE.

Illustrations Reproduced from "Samuel Pepys." The Saviour of the Navy. By Arthur Bryant. By Courtesy of the Publishers, the Cambridge University Press.

Mr. Arthur Bryant, who has now finished what is virtually a third volume of Pepys's "Life," to complete his rehabilitation in the general eye. I have heard it said—I know not on what authority—that the Regius Professorships of History at Oxford and Cambridge were founded with the deliberate intention of giving a Whig and Hanoverian tinge to the teaching of history. Whether that be true or not, it is certainly true that for generations the Stuarts and their servants, from Strafford to Pepys, have had a "raw deal" from the academic historian, and are only now beginning to get their due.

\* "Samuel Pepys." The Saviour of the Navy. By Arthur Bryant. Illustrated. (Cambridge University Press; 12s. 6d.)



# "FROM GRECO TO GOYA": THREE CENTURIES OF SPANISH ART EXHIBITED.

REPRODUCTIONS BY COURTESY OF MESSRS. TOMAS HARRIS, LTD., 6, CHESTERFIELD GARDENS, W.I.



"STUDY FOR THE HEAD OF A GIRL"; BY VELASQUEZ (1599-1660).  
(Canvas: 18½ × 14½ in. Collection, Messrs. Tomas Harris, London.)



"THE VIRGIN AND CHILD WITH ST. ANNE"; BY EL GRECO (1541-1614).  
(Canvas: 35½ × 31½ in. Collection, Messrs. Tomas Harris, London.)



"A GIRL WITH A TAMBOURINE"; BY JOSEPE DE RIBERA (1591-1652).  
(Canvas: 23½ × 18 in. Collection, F. Drey, Esq., London.)



"THE ANGEL OF TOBIAS"; BY MURILLO (1617-1682).  
Certified by A. L. Mayer, who dates it after 1668.  
(Canvas: 12½ × 8½ in. Collection, J. Böhler, Lucerne.)

AN exhibition of pictures "From Greco to Goya" was opened at the Spanish Art Gallery on November 30 in aid of the British Red Cross Society's Spanish Relief Fund. An illustrated catalogue containing twenty-six plates (eight of which are reproduced on this page), costing 5s., has been published and there is a special limited edition, bound, at one guinea. The entire proceeds from the sale of these will be devoted to the Fund. A few notes regarding the pictures on this page may be of interest. "The Virgin and Child with St. Anne" is one of the rare subjects

[Continued below.]



"STILL LIFE"; SCHOOL OF FRANCISCO ZURBARAN (1598-1664).  
(Canvas: 34½ × 46½ in. Collection, Messrs. Tomas Harris)



"HEAD OF A MONK"; BY GOYA (1746-1828).  
Inscribed on back "Por Goya. 1827."  
(Canvas: 15½ × 12½ in. Collection, Messrs. Thomas Agnew, London.)



"THE CONVERSION OF DON MIGUEL DE MAÑARA (DON JUAN)"; BY JUAN DE VALDES LEAL (1622-1690).  
(Canvas: 51 × 39 in. Collection, F. D. Lyett Green, Esq.)



"PORTRAIT OF A DOMINICAN MONK"; BY JUAN BAUTISTA MAINO (c. 1586-1649).  
(Canvas: 19 × 13½ in. Collection, Percy Moore Turner, Esq.)

[Continued.] represented by El Greco of which there are no other known versions. The group was later incorporated in his pictures "Virgin and Child with the Infant St. John" and the "Holy Family." The "Still Life" is one of a group,

closely related to one another in details of composition and in style, which have been attributed to Zurbaran. "The Portrait of a Dominican Monk" is interesting in that Maino himself was a Dominican monk.



# The World of the Theatre.

By IVOR BROWN.

## THE CRITIC CRITICISED.

PLENTY of criticism comes the critic's way; he can complain, as actors and dramatists may often do, that he is sadly misunderstood. He whom the editors of the First Folio of Shakespeare called "the magistrate of wit" has his professional problems, and it is just as well that he should not be allowed to take things too lightly. Sitting in judgment should exercise the brains without swelling the head.

both be unique in their kind! The public becomes so accustomed to superlatives in the reviewing alike of books and of plays that it is apt to neglect any praise which is not put in the most extravagant terms.

To such an extent has this foolish tendency of the critic to overwrite proceeded that I have often had people say to me, "I see you did not like so-and-so," when I did like it and I thought I had said so. After all, plays often are sound, interesting, or meritorious without being

Dramatic critics, in other words, too much ignore the actual drama. This criticism of critics seems to me partly just, but it is obviously written by a man who has not been through the play-critic's routine. If a critic visits four London plays, West End openings or "try-outs," in a week, three of those, it may confidently be said, will not contain the ghost of an idea. They will be familiar light comedies or farces or thrillers, whose strength, if any, is in freshness of character or complication of plot. Nobody, for example, could waste time or vex the author by discussing ideas in Mr. Priestley's own farce, "When We Are Married," at the St. Martin's Theatre, which was written simply to make us merry and does the intended job.

Now come to that fourth play, which does happen to have an idea. Surely the value of the idea is an intrinsic part of the play and therefore a natural theme for criticism. (Needless to say, the critic seizes eagerly upon the idea because it does give him a chance to escape from routine assessments of "The Maisonette Murder," and its kind, or of farcical fun in week-end cottages. The danger is, of course, that he will overdo it, happily arguing with the idea for nearly all his space and then perfunctorily dismissing the dramatic values and the acting as though they were a trifling detail. Mr. Priestley could point to cases where this has happened, and there he can justly accuse criticism of lack of proportion. It is grossly unfair to a dramatist who has raised a philosophical point to give the public the impression that his work is all philosophy and no play.

It has to be remembered—a point which critics of criticism do not realise often enough—that part of the critic's business is to be readable. He is an employed person: if people do not want to read him he has no justification for writing, and dull, because too technical, criticism, however sound it may be, may bore the general public.



BATTLER AND BOMBARDONE, THE TWO DICTATORS, IN "GENEVA": THE TRIAL SCENE IN MR. BERNARD SHAW'S PLAY AT THE SAVILLE THEATRE.

"Geneva," Mr. Bernard Shaw's new play, which was produced at the Malvern Festival this year, recently had its first performance in London at the Saville Theatre. It takes three hours to perform, and is full of digs at dictators and democrats alike. Our photograph shows the trial in a Court of International Justice, with Sir Orpheus Midlander (Ernest Thesiger), the British Foreign Secretary, standing on the left, and (on the dais) Battler (Walter Hudd), the Judge (Alexander Knox), Bombardone (Cecil Truener), and General Flanco de Fortinbras (R. Stuart Lindsay).



"UNDER YOUR HAT," AT THE PALACE THEATRE: JACK AND KAY MILLET (JACK HULBERT AND CICELY COURTNEIDGE), THE FILM-STAR HUSBAND AND WIFE, HAVE A LITTLE TROUBLE WITH THE FRENCH CUSTOMS.

"Under Your Hat," at the Palace Theatre, presents Jack Hulbert and Cicely Courtneidge together again on the stage, after an interval of years. Cicely Courtneidge as a film-star who becomes entangled in a spy plot and has to disguise herself on innumerable occasions is extraordinarily funny.

Let us consider some of the charges that the critic is likely to encounter. First of all, there is that of damning with faint praise. That faint praise should have damning results is an actual misfortune, but is it the critic's fault? I am told that no notices are so bad for the box-office as those which describe a play as "interesting" or "dignified" or "meritorious." A really hostile notice—even an abusive one—might at least create some curiosity, but gentle pats on the back are worse, it is said, than slaps in the eye. Unless the critic goes all out, scattering such words as "masterpiece," "shatteringly brilliant," "riot of laughter," "the year's best," and so forth, he might just as well, and even better, have written "contemptible tripe" and called everybody connected with the whole boiling a fool or a knave.

There is a deplorable truth in this. A critic, after all, is a person who has to go on using adjectives, and familiarity breeds a kind of slackness. Consequently, critics have become so loose in their use of praise, so eager, perhaps, to be quoted, that they do abuse terms and fling about such words as "genius" far too lightly. I have seen such phrases as "the two most unique plays in London," which is absurd, since a thing can only be unique or not unique: it cannot be most unique, and certainly two things cannot

superlatively great. Honesty bids me say so. Yet, because I do not regard them or describe them as major miracles or call them epic, colossal, or a comic masterpiece, I am actually thought to have decried them. What a state of affairs is this when to call a book or a play good is to be deemed to have called it bad, so that all praise short of hysterical hyperbole is regarded as a form of damnation!

Both parties are to blame for this. The critics are to blame for their slack usage of superlatives and for attributing marvellous virtues to the moderately efficient piece of work. The public are to blame for accepting and demanding these superlatives before they will order a book or go to a play. They should read criticisms with more perception and discretion. Must we now truckle to the public by describing as a heaven-sent genius any young author who turns up with an interesting play, or any young player who gives an ingenious, lively, and likeable performance? There are some new authors doing very interesting work, such as Miss McCracken, whose "Quiet Wedding" has become a big success at Wyndham's, and Miss Morna Stuart, whose "Traitor's Gate," the tragedy of Sir Thomas More, has been much acclaimed at the Duke of York's. But it is

early to start shouting their praise to the heights of heaven.

My criticism of dramatic criticism is that it often grossly overpraises the players. Put an agreeable young person in an agreeable and well-written part, with plenty of chance to be charming or witty, and that young person will assuredly be hailed as a wonderful discovery and full-fledged genius and probably fetched away by Hollywood at an absurd salary. The absurd salary may not last very long: but the young person's sense of his or her own capacity may have become dangerously inflated.

Mr. Priestley not long ago, while writing a note on one of this year's successes, made another complaint about our tribe: he suggested that critics talk too much about an author's ideas and too little about his dramatic method.



A NEW PLAYWRIGHT: MISS ESTHER MCCracken, whose "QUIET WEDDING," AT WYNDHAM'S, HAS PROVED VERY SUCCESSFUL.

Photograph by Dorothy Wilding.



ANOTHER NEW PLAYWRIGHT: MISS MORNA STUART, whose play "TRAITOR'S GATE," AT THE DUKE OF YORK'S, HAS ATTRACTED MUCH ATTENTION.

Photograph by Tunbridge.

Obviously, to make the general public bored with the dramatic section of a paper is doing the theatre no service at all. Plays of ideas are most easily made the source of an interesting article, a piece of criticism readable by all and sundry. The criticisms of Mr. Bernard Shaw, for example, live on with abundant vitality because they raise so many general ideas. What became of a trifling play produced in 1895, and whether it was ill-acted or not, is of no interest now, but the Shavian criticism is immensely readable still, because it seized on any idea the play might have or raised ideas of its own, if there were no ideas of the author's provision.

The most enduring, as well as most easily readable, dramatic criticism of all is Shaw's "Quintessence of Ibsenism," which was written by a man of ideas about plays of ideas. Mr. Shaw's "Geneva," which was first produced at Malvern this year, has now been brought to the Saville Theatre in London. I defy Mr. Priestley to write an intelligent and readable notice of that without discussing its ideas. Of dramatic technique I saw none in it for the critic to discuss: of ideas about dictators a number. Mr. Priestley can, I think, fairly complain that in the case of his own plays about Time the critics were too apt to lose themselves

in the metaphysical thickets and lose track of the story. I am not defending my profession like counsel in court. I am explaining its ways while admitting a weakness. A play with any real mental content comes as a rarity, and no doubt we may sometimes lose our sense of balance when we meet it. If we do, we are to blame.



ANIMALS WORTH TWENTY POUNDS AN OUNCE!:  
CHINCHILLAS, WHOSE BREEDING HAS CREATED A NEW INDUSTRY.



ALLOWING ITSELF TO BE HANDLED AND PETTED, ALTHOUGH POSSESSING EXCEEDINGLY SHARP LITTLE TEETH: A CHINCHILLA IN CAPTIVITY.

IT was recently reported that baby chinchillas, believed to be the first born in this country, were thriving at a farm at Caister, near Great Yarmouth, owned by Mr. Fletcher Roberts. There are probably only about 2000 chinchillas in existence, and a coat made of 120 pelts would cost between £12,000 and £20,000. Although none have been killed for their fur in the last twenty years, a certain number of skins from "casualties" become available, but they are very few. Mr. Roberts states that, with the few pairs which have been brought from South America to East Anglia, it may take seventy years before pelts are placed on the market for making coats. Many people who visited the recent Woman's Fair at Olympia had the opportunity of seeing these rare and valuable creatures in the Pets' Section, where they were exhibited at certain times, but a description of them may be of general interest. The chinchilla (*Chinchilla laniger*) is a squirrel-like rodent with a body about ten inches long and a bushy tail of half that length. The ears are large and the feet are small, with five toes on the fore-feet and four on the hind-feet. The fur is from one to one and a half inches long, and is remarkably fine and soft, shading from grey-white on its back to white on the underside. A single specimen weighing twenty ounces costs about £400, or £20 an ounce! Formerly they inhabited the higher Andes in large numbers,

[Continued below.]



ONE OF THE WORLD'S RAREST ANIMALS: THE CHINCHILLA, THE BREEDING OF WHICH MAY EVENTUALLY BECOME AN IMPORTANT INDUSTRY HERE AND ABROAD.



COSTING BREEDERS ABOUT EIGHT HUNDRED POUNDS TO PURCHASE: A PAIR OF CHINCHILLAS; SHOWING THEIR SMALL FEET AND VERY LARGE EARS.



A HATFUL OF WEALTH: CHINCHILLAS EXPLORING THE POSSIBILITIES OF A "BOATER" AS A NEST—AN INSTANCE OF THEIR INQUISITIVENESS.

[Continued.]

but the demand for their pelts led to their wholesale extermination, in spite of their nocturnal habits. In 1900 they had become so scarce that the Governments of Chile, Peru, and Bolivia prohibited all exporting in an endeavour to protect them, but, even so, by 1910 the chinchilla as an article of commerce was extinct. Meanwhile an American engineer, Mr. M. E. Chapman, whose hobby was zoology, determined to experiment with breeding chinchillas in captivity, and engaged some Indians in the search for specimens. After three years eight were procured, and Mr. Chapman then spent seven years in bringing them down in gradual stages to sea-level. He was successful in keeping them alive and in transporting them to California. After another three years in their new home, these chinchillas



THE SQUIRREL-LIKE CHINCHILLA: AN AMUSING PHOTOGRAPH OF A RODENT WHOSE PELT IS PROBABLY THE MOST VALUABLE IN THE WORLD.

began to breed, until there were sixty pairs of healthy young animals on the farm. Mr. Chapman had the misfortune to lose half his stock, but with the thirty that remained the groundwork of a valuable industry has been built up in the Intermountain West region of the U.S.A. Twelve chinchilla ranches now exist there, and it is interesting to note that the parent ranch in California is already valued at nearly two million dollars. However, it will be from ten to twenty-five years before the chinchillas have increased sufficiently to enable pelting to be carried out on a commercial scale. Purchasers of chinchillas, at £800 a pair, must leave them on ranches which are strictly supervised by the Chinchilla Breeders' Association, but they are guaranteed against death and sterility.



## MYRON'S "DISCOBOLUS" NOW IN THE GLYPTOTHEK AT MUNICH: THE HEAD.



A PROFILE VIEW: THE HEAD OF THE LANCELOTTI VERSION (IN MARBLE), MADE DURING THE EMPEROR HADRIAN'S REIGN (117-138 A.D.), OF MYRON'S FAMOUS BRONZE STATUE, THE DISCOBOLUS, A WORK OF THE FIFTH CENTURY B.C.

THE discus-thrower by Myron presents to-day preserved to us a work of fifth-century (B.C.) classical art in the strictest sense of the term. One of the most famous masters of that time made it, ancient authors cited it, and Roman connoisseurs and patrons of art were eager to possess marble copies of it. Thus it has become a piece of primary importance in that history of Greek art which archaeology, on the basis of the continually increasing number of originals and with the help of even such second-hand information as tradition provides, has endeavoured to construct. Except for the remains of temple sculptures such as those from the Aphaia temple in Ægina or the Zeus temple at Olympia, the Parthenon or the Nike temple on the acropolis at Athens, or the Athena temple in Tegea, the Mausoleum in Halicarnassus and some few other buildings, those originals which have excited the admiration of art-lovers, as they have held the interest of science, are the work of artists who, as a group, or as personalities, remain unknown and unknowable. They are a continual source of wonder, for they embody the full perfection of Greek art which was never recaptured, a close yet free relation to nature, a careless and carefully moderate execution combined with an absolute mastery of technique; above all, a power of plastic imagination which no people in Europe have possessed in like degree. In relation to such works, ranging from the archaic period of the seventh and sixth centuries B.C. to the Hellenistic era, which have been brought to light again through the excavations of the last hundred years, the pieces which are important from the point of view of art history, but of which no direct knowledge can now be gained, have tended to retreat into the remoter consciousness of students. They have preferred to turn from the large, stately, and chilly *salles* of the old European museums where the collections of sculpture are displayed, to the simple buildings in the Greek sun where those original works of wonder are housed. In the last analysis, what did it matter that, as tradition says, the three great masters of the fifth century, Phidias, Polycleitus, and Myron, were pupils of the Peloponnesian sculptor Hageladas, that they created these and those masterpieces, a considerable number of which it has, perhaps, been possible to recognise among the store of Roman copies by means of which, through an often quite complicated scientific process, we have been able to gain at least a notion of the prototype? Thus, investigation has moved along on two different tracks. On one, the scholar approached nearer and nearer to the original works and finally dedicated himself almost exclusively to them; on the other, he exercised himself in the study of art history and copyist *critique*, but the connection between the two appeared difficult, if not impossible. The figure of Phidias, the greatest of all Greek artists, is still somewhat shrouded in mystery. Polycleitus's Doryphorus is known from a mediocre copy of the whole statue in the Naples Museum. With the help of this and other better-preserved and more carefully executed parts of the same work elsewhere, the conception of the original can be more nearly defined. Myron was recognised by two statues which compose a single group. One of these is in the Lateran, and one in the museum at Frankfurt-am-Main. The group represents Athena as she disdains Marsyas's flute. Nevertheless, the composition of the whole from these parts has not succeeded in being accepted as convincing. The other famous work of Myron had to be put together from three to four varying traditions in order to retrieve an approximate idea of the long-lost bronze original, for a faithful copy of the work in which the Discobolus of Myron was recognised has stood, since its discovery in the year 1781, like the figure of a saga, in the darkness of the palace of the Roman princes Massimi-Lancellotti, in the beginning accessible to few,

and subsequently, to almost no one. To-day, thanks to the interest of the Führer and Reichschancellor Adolf Hitler and the co-operation of the Italian Government, everyone may wonder at this work now exhibited in a well-lighted room of the Munich Glyptothek, for which the Crown Prince Ludwig of Bavaria had once tried to obtain it. The preservation is remarkable; only the right lower leg and some fingers of the left hand are in part or wholly restored, as also a few pieces of the support which the copyist had to add to his marble reproduction. Where sections of the figure were broken off, they can be restored with certainty in their original position. The head was never separated from the body and is almost entirely undamaged. Also, luckily, the statue has never been cleaned by injurious methods, so that the ancient surface is completely preserved. The copyist worked during the reign of the Emperor Hadrian. The style of that time is recognisable in the preference for a polished surface, in the occasional boring in the treatment of the hair, and in a breath of classic beauty which touches the face. Still, the brotherly resemblance to the head of the Athena in the Marsyas group is unmistakable. Save for what was invisible in the original, supposedly elevated position of this copy in a niche, and therefore not finished to the last detail, the copyist worked carefully and kept close to his model. For reasons unknown, he has failed to remove two measuring marks in the hair. In the Discobolus, Myron has brought to the highest artistic perfection the representation of violent and complex movement in a beautifully developed body. On inspection of his works, it is clear that they demonstrate the fact that he set himself the task of representing the body in motion. To be sure, archaic art, and in opposing measure the art of the severe period, was concerned with the artistic comprehension of movement. It is sufficient to recall the sculptures of the Aphaia temple and of the west gable of the temple at Olympia. From the constraint of the archaic treatment of form evolved the increasingly close approach to nature. Myron's service is to have combined movement, inimitable for all time, with the classic ideal. His work seems like nature itself and permits only the penetrating eye to see that it stands above nature and belongs, as a unique phenomenon, to its own world. In the face with the hardly-opened mouth, the effort of the cast does not make itself felt. Rather, combined in this face are power, earnestness, health and beauty, a perfect symbol of the spirit of classicism which created that world, and bound the movement of the throw here as a fixed phenomenon. In the proportions of the face and the surface treatment of the musculature of the trunk, as in the clearly frontal arrangement of the composition, Myron is, in this work, clearly not so very far removed from the severe style. Pliny's notice that he worked in the years 420-416 B.C. gives a date which is obviously too late. The absolute dating, 456 and 448, preserved in a papyrus and referring to two other statues of athletes by Myron, no longer extant, agrees better with the stylistic character of the discus-thrower. Indeed, it belongs rather to the earlier than to the later of these dates, more especially as the statue as a whole as well as in detail shows that Myron cannot belong to the following decade in which the Parthenon was built and Phidias created his Parthenos. The great revolution which Greek art experienced when Phidias came to the fore with his masterpieces, and which is nowhere so keenly felt as in the Parthenon gables in the British Museum, our likewise Attic work by Myron had not known. Thus, Myron, in the Discobolus, appears as the master of the old in this period, not the pioneer of the new. The weight is in the balance. What masterpiece preserved from that time could better incorporate the happy state of heights attained than this body of a victorious athlete resting in motion? "*Klassisch ist das Gesunde*" (Goethe).



SHOWING IN THE HAIR THE TWO MEASURING MARKS (CLEARLY SEEN IN THE PHOTOGRAPH GIVEN OPPOSITE) UNACCOUNTABLY LEFT BY THE SCULPTOR OF THIS MARBLE COPY: A FULL-FACE VIEW OF THE HEAD OF THE DISCOBOLUS.



# A CELEBRATED STATUE ACQUIRED FROM ITALY FOR GERMANY.



FORMERLY (SINCE ITS DISCOVERY IN 1781) IN THE LANCELLOTTI PALACE AT ROME, AND NOW IN THE GLYPTOTHEK AT MUNICH :  
THE FINEST EXTANT VERSION OF MYRON'S "DISCOBOLUS," ONE OF THE GREATEST WORKS OF CLASSICAL SCULPTURE.

PHOTOGRAPH BY E. KAUFMANN, MUNICH. (SEE ARTICLE ON THE OPPOSITE PAGE.)





## THE WORLD OF SCIENCE.



### THE THOROUGHBRED HORSE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FOR some time past I have been, so to speak, wrestling with the problem of the origin of the thoroughbred, the crowning glory of more than three centuries of selective breeding, resulting in what we must regard as the highest pinnacle in the evolution of the horse in so far as fleetness of foot is concerned. I had got it deeply rooted in my mind that the thoroughbred, as we know it to-day, had been built up on a foundation of the best British mares, mated with the best Arab blood attainable, and at a time when Arab blood was at its best.

This conception we owe to James Osborn, who, more than fifty years ago, set out his facts in a most convincing way. With his facts I have no quarrel; but his interpretation thereof on some very vital points, it has now been shown, was very far from a correct one. But he presented his case so convincingly that it has found an almost universal acceptance. There seemed no need to question his authority. This, however, has now been done by Lady Wentworth, whose fame as an authority on the Arab is world-wide. This fame, it should be noted, has its roots not merely in a profound knowledge of the literature on this theme, but on long experience gained from the great stud of Arabs at Crabbet Park, backed by the carefully compiled records of a long line of ancestors who found in the breeding of fine horses the very-main-spring of their interest in life.

My long-settled convictions on this theme of the origin of the thoroughbred suffered a rude shock when I came to read the great and sumptuous volume on "Thoroughbred Racing Stock," which embodies all the experience gained at Crabbet Park, as well as all that has been done in the breeding of fine horses during the past 300 years, and which covers the period between to-day and the foundation of our racing stock. The alluring and satisfying postulate of "the best English mares" I found must be dismissed. That these mares were of high quality we need not doubt; but it would seem that they owed this quality to Arab blood imported from time to time since the days of the Crusaders. Serious efforts, however, to produce a purely racing stock did not begin till some 300 years ago in the Arabians imported by Cromwell, and the later importation by Charles II. of the Arabian mares known as the "Royal Mares." These were imported to increase size and speed, the usual racing heights being then twelve to fourteen hands, up to fifteen hands. The result of that far-seeing ambition to create what we may call "an equine aristocracy" comes home to us when it is remembered that every thoroughbred horse in

indeed, proved a stumbling-block to Lady Wentworth, who gives—correctly, of course—to the common, or "cold-blooded," horse nineteen pairs of ribs, but the "better-bred" horse eighteen or nineteen, and the thoroughbred always eighteen. The suggestion, however, that these extra ribs and extra lumbar vertebrae have been derived from the "cold-blooded" element in our "best English mares" is very timidly made, for even among Arabs one gets similar discrepancies; but these also may be due to a "cold-blooded" cross at some time or another. They are not "just variations." The lumbar vertebrae given in this book are either five or six, in the Arab, save in one

illustrated in a very startling way in these pages, by the comments on the evidence drawn from the skeleton of the famous Eclipse, for they tell us that there are no fewer than six skeletons which have been identified as that of Eclipse! The skeleton now in the British Museum of Natural History has always been regarded as genuine. Under this impression, when it was under my charge there, I never subjected it to any critical inspection. But if, as is suggested in this book, it is made up of the bones of more than one animal, it is to be hoped that it will now be subjected to a searching examination. For during life all the bones are, of necessity, moulded to fit one another, and in no

two animals will the several vertebrae and limb-bones be exactly alike; therefore "misfits" on the part of the articular surfaces of the skeleton will come to light. I am the more interested in this matter because, some years ago, I drew attention to the perfect condition in Eclipse of the bones of the neural spines which form the "withers." In all the race-horse skeletons which I have examined—and they are many—I found these spines malformed, owing to the deplorable custom of "two-year-old" racing, for the framework of the animal at this age is not sufficiently "set" to bear the weight of a jockey; hence the bones bearing these spines are forced together and become more or less "splayed-out," as I showed on this page some years ago. It is clear that each of these six skeletons must be very critically examined, and Lady Wentworth has rendered us a service in drawing attention to this most disturbing state of affairs. To revert, for a moment, to "two-year-old" racing. It seems strange that trainers should not realise that "two-year-olds" are but mere "hobbledheys"; for the "forehand" does not rise properly until the animal is four or five years old. They are sent into the world to



AN ARAB STALLION BRED AT THE CRABBET PARK STUD: "FARIS," WHICH IS BRED BACK ON BOTH SIDES TO "CRABBET," THE WINNER OF THE RECORD 310 MILES RACE, CARRYING 17½ ST., HELD IN THE U.S.A. IN 1921, WITH THOROUGHBREDS COMPETING.

(Photograph Reproduced by Courtesy of Lady Wentworth.)

skeleton, which is credited with no more than two lumbar. This, I cannot help feeling, is a mistake; nevertheless, I may be wrong.

Lady Wentworth, in these pages, accepts



THE COARSER TYPE OF THOROUGHBRED: "CALL BOY," WINNER OF THE DERBY IN 1927 UNDER THE OWNERSHIP OF THE LATE MR. FRANK CURZON.

"Call Boy" was the most perfectly named horse on the Turf. He was by "Hurry On" out of "Comédienne," and was sold for 60,000 guineas. (Photograph by Frank Griggs, Newmarket.)

the universal belief that all the domesticated races of "cold-blooded" horses of the world have descended from a common ancestor represented to-day by the small Prezewalsky's horse; but it seems to have been overlooked that the remains of a decidedly larger type, of which, however,

not much is known, have been derived from Pleistocene deposits. Is it the blood of this larger animal which is coursing through the veins of the great "shire horses" and kindred races, which are always supposed to have been formed by the breeders' art from the smaller animal?

The pitfalls which await those who are engaged in piecing together the evolution of our race-horses are

earn their keep long before they are properly matured. If the thoroughbred lacks something of the supreme beauty of the Arab yet, when the two come to be compared there is not much to choose between them; but there are one or two exceptions wherein a departure from the type which is not pleasing is found. Herein the haunch seems almost aggressively prominent, and the hind-quarters seem to lack power. This falling from grace, however, in so far as performance on the course is concerned, is deceptive, for some of these have been Derby winners! They seem to indicate early stages of a new type.

Finally, this essay is in no sense to be regarded as a "review" of this book. It has been written because it sets the origin of the thoroughbred in a new light; and because I know there are many horse-lovers who read this page. Hence I felt that I ought to call their special attention to this glorious volume, from the pen of one who has an unrivalled knowledge of the Arab and the part it has played in the evolution of the thoroughbred, concerning which, till now, we have lived in a world of misconception. The book is lavishly illustrated.



THE REFINED ARAB TYPE OF THOROUGHBRED: "CORONACH," WINNER OF THE DERBY, WITH STEVE DONOGHUE UP, IN 1926. (Reproduced by Courtesy of "The Field.")

the world to-day has descended, within some 200 years, from but three sires in the male line!

But though I have given up my old conceptions of the origin of our race-horses, I cannot entirely rule out of court the use of "English mares" by the earlier breeders; and this because of the discrepancies in the number of the lumbar vertebrae, ribs, and caudal vertebrae, which have,



# RUMANIA AND HER KING: THE HISTORY, THE BEAUTY, AND THE NATURAL RESOURCES OF THE "LAND OF THE RUMANS."



MICHAEL THE BRAVE: THE  
GREAT RUMANIAN HERO

DOBRUDJA

THE SEAL OF MICHAEL  
THE BRAVE (1593-1601)

WALLACHIA

MOLDAVIA



BANAT

KING CAROL II. OF RUMANIA WITH HIS ARMY:  
H.M. REVIEWING CAVALRY, WEARING THE UNIFORM OF THE RUMANIAN  
HORSE GUARDS AND THE CLOAK OF THE ORDER OF MICHAEL THE BRAVE.

TRANSYLVANIA



# THE RUMANIAN ROYAL FAMILY: A PERSONAL STUDY OF KING CAROL AND PRINCE MICHAEL

By HECTOR BOLITHO.

KING CAROL OF RUMANIA'S visit to England completes an interesting chapter in the history of the first year of the reign of King George VI. All the young sovereigns of European countries have been the guests of the country, in one way or another, since the King came to the Throne. The affairs of Greece, Bulgaria, Belgium, and Rumania have been brought to England, in the hands of their rulers, and it is pleasant and reasonable to suppose that peace and prosperity have been nurtured as a result.

These visits have all been successful. Nobody could have lived in London during the third week of November without feeling a sudden realisation of the importance of a close friendship between far-away Rumania and Britain; an odd relationship, maybe, when we consider the distance between the two countries and the diverse characteristics of the two peoples. But the friendship is real and it has a romantic and interesting foundation in the close tie between the British Royal Family and King Carol. The word "romantic" is easy to write without full realisation of what it means. But the link between King Carol and the House of Windsor is romantic.

The little town of Coburg holds the secret of that romance. One hundred years ago, Prince Albert came to England from the small Thuringian principality, to marry Queen Victoria. He loved the forests, the peasants, the streams and the high castles of his native country with all his heart, and he was able to send one of his sons back to Coburg to be Duke of Saxe-Coburg, as a sign of the bond that had grown up between his parent earth and the mightier earth of Britain, upon which he had made his home.

This son was Prince Alfred, Duke of Edinburgh, and one of his daughters became Queen Marie of Rumania, King Carol's mother. Queen Victoria and the Prince Consort were essentially domesticated, and their family ties never suffered because of the tremendous responsibilities which fell upon them. Wherever their descendants went, they carried the best qualities of British life with them, and the proof of this is to be found in Bucharest and in the ideas which King Carol imposes upon his people with imagination and will. It is astonishing, after crossing Europe, after passing through Paris, through the quick machine of the new Germany, through Vienna, with its eighteenth-century ghosts, and then Budapest, to come upon Bucharest and feel the warmth of English ideas which we recognise. King Carol is the father of these ideas. Here, where East presses against West, the most lively campaign is to replace the old French culture of Rumania (confined to the rich and the few) by a broad English culture which will embrace the thousands. I was amazed in Bucharest to find a school of, I think it was 2000, students, all learning English and all welcoming a strong diet of Shakespeare, Tennyson, Milton, and Keats. King Carol is the patron of this school. He has not given his name and patronage to any other nationality trying to spread its culture in the country.

Meeting King Carol is an almost English experience. There are touches of the Hohenzollern in him, for he likes his uniforms. And his Russian blood gives him some of his mother's spirit. But, talking in perfect English, he reveals an English mind. The two vital interests of his life are the peasants—whom he favours above all others—and education. And he attacks their problems with a unique combination of talents. The King has a passion for information and he stores it tidily in a good memory. Added to this is his vitality. I remember during the receptions in London, when I went to the Legation, other officials who were with the King were tired. They denied it, but the fatigue was showing in their eyes. I had the pleasure of talking to King Carol for a minute. He was not tired. His vitality is amazing and, of course, every problem which he touches takes on some of that life. That, I would

say, is one of his greatest blessings as a King. One comes out of the room after talking to him feeling five years younger. It is a rare gift, and a stimulating one.

King Carol has shown the full extent of his imagination in the education of Prince Michael. What a lively and balanced plan it was, to turn all the tradition of royal education aside and, from the beginning, train Prince Michael as one of the people! More than this, to bring into the small school, which he organised, boys from those parts of the country which were added to Rumania after the war. In a modest building, behind the palace in Bucharest, Prince Michael goes to school, with a solicitor's son, a professor's son, a diplomat's son, and the sons of two or three peasants. They share every duty and most of their relaxation with him, and the result is a modest, normal boy with no nonsense about him at all. No day impressed me more, during my month in Bucharest, than the very busy one which I spent at Prince Michael's school. I simply sat at a desk, listening to a lecture in Rumanian without understanding a word, and watching the faces of the ten or twelve boys. It is not freakish to say that rooms have "atmosphere."

I thought to myself afterwards, as I walked along the street before the palace: That is a happy school. The headmaster was a charming, calm man, with a pleasant, quick sense of humour. And he admitted to me, "King Carol is the real housemaster." This is true. The King's great capacity for work astonished me, as much as it tires those who work for him. He is able, with all the tremendous affairs of his country, in uncertain times, to watch over every detail of his son's training. This is not usual in royal families.

Heirs are handed over to governors to be taught, and they grow away from their parents. King Carol has not made this mistake. In this he has not repeated the errors of the Prince Consort, whom he resembles so much, in mind. I can never read the story of the education of King Edward VII. without feeling that it is, in a sense, a tragedy of two minds. A father who was consumed by his sense of duty, and a son, departing further and further from his comprehension, overwhelmed by teachers and governors and rules. King Carol has not repeated this sad tragedy. He finds

time to remain a father, bringing up a son. One wholly admires him for this part of his busy, anxious life.

The bond between Britain and Rumania is not imaginary. Queen Marie, who influenced Rumanian life with her compelling personality, remained an English woman to the end of her life. It is true that her Russian blood added a magnificence and even a certain ruthless quality to her nature, but her interests were English. I remember waiting in a golden room in her palace one

Sunday morning and looking at her books. They were the books of a cultivated Englishwoman. She kept her English friends and, in the enchanting store of her memory, she kept her English experiences fresh and alive. King Carol has inherited this leaning towards us, and Prince Michael, whose first language was

English, is, at the age of seventeen, devoted to the novels of Edgar Wallace—a healthy and comforting sign. A little time ago he wrote an article for a magazine and earned his first cheque. I am told that he spent it on buying books by Mr. H. G. Wells.

The thought created by King Carol's visit to London must not be allowed to fade. Nowadays, when suspicion and ancient hatreds are so dangerously eating into the relationship between countries, every source of honest thinking and friendship must be kept alive. The world has never needed friendship more than now. King Carol is Britain's friend. He is an enlightened, vigorous and gifted leader, apart from his royal position, and his devotion to this country is to be esteemed and nurtured.



QUEEN VICTORIA.  
(1819-1901.)



MARIE ALEXANDROVNA.  
(Daughter of Alexander II.,  
Emperor of Russia.)



THE DUKE OF EDINBURGH,  
Duke of Saxe-Coburg-Gotha.  
(Second son of Queen Victoria.)  
(1844-1900.)



PRINCESS VICTORIA.  
(Queen Victoria's eldest  
daughter.) (1840-1901.)



FREDERICK III.,  
German Emperor.



PRINCESS MARIE  
of Edinburgh.  
(1875-1938.)



KING FERDINAND  
of Rumania. (1865-1927.)



KING CONSTANTINE  
of Greece. (1868-1923.)



PRINCESS SOPHIA  
of Prussia. (1870-1932.)

## HOW CROWN PRINCE MICHAEL OF RUMANIA IS DESCENDED FROM QUEEN VICTORIA ON BOTH HIS PARENTS' SIDES.



KING CAROL II.  
of Rumania.



CROWN PRINCE MICHAEL,  
Grand Voivod of Alba Julia.



PRINCESS HELENA  
of Greece.



# KING CAROL—FROM 1895 TO 1938: A MONARCH'S LIFE IN PICTURES.



KING CAROL AT THE AGE OF TWO, WITH HIS MOTHER, THE LATE QUEEN MARIE, THEN CROWN PRINCESS OF RUMANIA.



THE "FUTURE KING, AGED FOUR, WEARING A REPLICA OF THE UNIFORM OF THE RUMANIAN "BLUE DEVILS" CHASSEURS.



KING CAROL AS A YOUTHFUL MILITARY STUDENT, AND WEARING THE UNIFORM OF THE RUMANIAN MILITARY ACADEMY.



IN 1910; AFTER BEING PROMOTED LIEUTENANT IN THE 2ND CHASSEURS REGIMENT AT THE AGE OF SEVENTEEN.



ENJOYING WINTER SHOOTING: AN INFORMAL PHOTOGRAPH OF KING CAROL UPON HIS ESTATES.



DURING THE GREAT WAR; WITH GENERAL BERTHELOT, HEAD OF THE FRENCH MISSION WHICH HELPED TO REORGANISE RUMANIA'S ARMY.



KING CAROL AS A SPORTSMAN: H.M. PHOTOGRAPHED AT THE BUTTS WAITING FOR BIRDS TO COME OVER, ON A RUMANIAN ESTATE.



ON BOARD A RUMANIAN WARSHIP, IN CONVERSATION WITH PRINCE MICHAEL AND GENERAL TEODORESCU, MINISTER OF AIR AND MARINE.



PLAYING WITH A PEKINGESE AT HIS BUCHAREST PALACE, SHORTLY BEFORE LEAVING FOR HIS RECENT VISIT TO LONDON. (A.P.)

King Carol has had an eventful life. In 1916, when he was twenty-three, he saw half his country overrun by invaders. In 1926 an Act was passed at Bucharest excluding him from the Rumanian throne. On June 6, 1930, however, he returned to Bucharest by aeroplane. Next day, in the National Assembly, the Exclusion Act of 1926 was revoked, and amid great enthusiasm the returned Prince was proclaimed King Carol II. Of the popularity of this throughout

Rumania there can be no doubt. Since then King Carol has loyally devoted himself to the welfare of his people, his efforts culminating in the introduction of a new constitution in March of this year. This established an authoritarian régime with the King at its head. A great drive to raise the efficiency of all departments of the State and the municipal administrations has been initiated; and a number of other reforms brought in.



# THE SUBJECTS OF KING CAROL: RUMANIAN PEASANTS—THE BACKBONE OF THE NATION—IN THEIR TRADITIONAL DRESS.



A DISPLAY BY MOLDAVIAN PEASANTS: BOYS DANCING THE "ALUNELU," ONE OF THE CHARACTERISTIC RUMANIAN FOLK-DANCES, BEFORE CROWN PRINCE MICHAEL.



MEN OF SIBU DISTRICT IN TRANSYLVANIA WEARING A COSTUME BASICALLY SIMILAR TO THAT OF THEIR DACIAN ANCESTORS.



BALANCING HER BABY IN ITS TRAY-CRADLE UPON HER HEAD, WITH CARELESS SKILL: A WOMAN OF THE BANAT REGION.



RIDING ON A MOUNTAIN TRACK WITH HER BABY ACROSS HER SAUJOLE: ANOTHER WOMAN OF THE BANAT, THE WESTERN RUMANIAN PROVINCE.



CARRYING THEIR BABIES UPON THEIR BACKS IN TRAY-CRADLES: YET ANOTHER DEVICE OF THE BANAT PEASANT WOMEN.



A RUMANIAN PEASANT "SEWING-DEE": WOMEN OF FAGARASH (SOUTHERN CARPATHIANS) NOW, IN WINTER, GO-NORTHWARD TO A NEIGHBOUR'S HOUSE TO SPIN, SING, AND TELL STORIES: WITH THEIR CRADLES HUNG FROM THE ROOF.



A TYPICAL RUMANIAN PEASANT INTERIOR: A COUNTRY FAMILY, "BEST PARLOUR" ORNAMENTED WITH A WEALTH OF IRONS, LOCAL POTTERY AND BRIGHTLY PATTERNED FABRICS.



LIGHTENING THE WORK OF HARVESTING UNDER A BURNING SUN: A PIPER MAKING MUSIC WHILE MEN AND WOMEN REAP AND BIND BY HAND.



PEASANT GIRLS SOUNDING THE GREAT HORNS CALLED "BUCIUM": CELEBRATING THE OPENING OF THE ANNUAL FAIR ON GAINA MOUNTAIN IN TRANSYLVANIA.



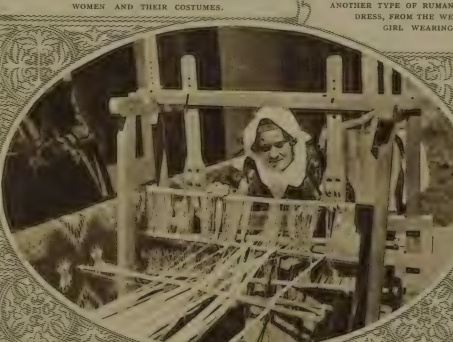
PEASANT GIRLS OF SUGAR IN MUSCEL: A DISTRICT OF THE OLD KINGDOM NOTED FOR THE BEAUTY OF ITS WOMEN AND THEIR COSTUMES.



ANOTHER TYPE OF RUMANIAN PEASANT CEREMONIAL DRESS, FROM THE WESTERN CARPATHIANS; THE GIRL WEARING A CAP OF GOLD COINS.



PEASANT WOMEN OF OLTENIA (SOUTH-WEST RUMANIA) SPINNING AND WEAVING: THEIR KESCHIEFS SHOWING THEM TO BE OF THE MARIED STATE.



A RUMANIAN PEASANT WOMAN WEAVING: A PHOTOGRAPH TAKEN IN THE HUNEDOARA DISTRICT OF WESTERN TRANSYLVANIA, SHOWING THE CONSTRUCTION OF THE TRADITIONAL TYPE OF LOOM.



RUMANIAN PEASANT HANDICRAFTS: WOMEN OF THE ARGESHI DISTRICT OF WALLACHIA, ON THE SOUTHERN SLOPES OF THE CARPATHIANS, SPINNING AND WEAVING.

The dress of the modern Rumanian peasant approximates very closely to the dress of his forbear, the ancient Dacian, as depicted upon the column of Trajan, conqueror of Dacia, and other ancient monuments. Over his trousers hangs a long, loose shirt drawn in over the hips by a leather belt. Sandals, also of leather, are tied with cords or leathern thong; a sheepskin coat, or a coat of rough woollen material woven by his wife, is frequently slung

across his shoulders, the sleeves hanging empty. The women wear a smock, the upper part of which is embroidered and forms a bodice. This is pulled in at the waist, not by a leather belt, as with the men, but by a braid woven in brilliant colours, trimmed at both ends, frequently with decorative fringes. Then over the smock goes a short, wide, pleated or gathered skirt, covered with embroidery or woven patterns. In other districts two aprons are worn, one

in front and one behind; or, again, a skirt consisting of a square-cut piece of material wrapped round the hips so as to display the figure, and slit up the left-side to allow of movement in walking, and to show the white fabric of the smock. The following description of the Rumanian peasant woman is by M. George Oprea. He speaks of "the good taste of the women, who are unmatched for beauty and daintiness," and goes on: "The sun, too,

is their accomplice. You should see the way they move, these little peasant women, with their fair complexion and fine hands and feet, their brilliant, heavy finery and their graceful, slow, swinging stride. And yet, during the week, these dainty, delicate creatures manage to get through as much work as a man, a characteristic which they share with all other women throughout Rumania." They have tiny feet and fine hands.



# A MONARCH WITH HIS PEOPLE'S WELFARE AT HEART:

KING CAROL'S WORK FOR THE BETTERMENT OF THE PEASANTS OF RUMANIA;  
AND PERSONAL CONTACTS WITH HIS SUBJECTS.



KING CAROL'S INTEREST IN THE WELFARE OF THE RUMANIAN PEASANTRY, WHICH HAS RECENTLY BEEN EXHIBITED IN A NUMBER OF HIGHLY PRACTICAL REFORMS: HIS MAJESTY SPEAKING BEFORE THE MICROPHONE AT A PEASANTS' CONGRESS.



LEARNING OF THEIR DESIRES AND GRIEVANCES FROM THE PEOPLE THEMSELVES: H.M. KING CAROL RECEIVING AN ADDRESS FROM A VILLAGE MAYOR.



A MODERN DEVELOPMENT IN RUMANIAN PEASANT LIFE ENCOURAGED BY KING CAROL: A ROYAL VISIT TO BOY SCOUTS IN NATIONAL DRESS—THE BOYS SEEN GIVING THE "ROMAN SALUTE" TRADITIONAL IN RUMANIA.



THE PATRIARCHAL ASPECT OF ROYALTY, STILL A VITAL THING IN THE LIFE OF THE COUNTRY PEOPLE: KING CAROL TALKING TO AN OLD PEASANT WOMAN WHO HAS EXERCISED A TRADITIONAL RIGHT OF PRESENTING A PETITION.




KING CAROL GREETED WITH SMILES BY FISHER-FOLK IN THE DANUBE DELTA: A PLEASANT PHOTOGRAPH OF AN ESSENTIALLY DEMOCRATIC MONARCH.


**K**ING CAROL, in the words of "The Times" Bucharest correspondent, "emphatically rules Rumania." This year a number of salutary reforms have been introduced at the King's own initiative; particularly with regard to public health and the general welfare of the peasantry. These reforms included the despatch of teams of doctors to villages throughout the country. In his serious view of the duties of kingship, King Carol has been compared with his great-grandfather, the Prince Consort.




# CROWN PRINCE MICHAEL, GRAND VOIVOD OF ALBA JULIA, AS STUDENT, SOLDIER, AND SPORTSMAN.




THE DEMOCRATIC  
EDUCATION  
DEvised FOR  
PRINCE MICHAEL  
BY KING CAROL:  
THE PRINCE WITH  
HIS SCHOOLMATES,  
WHO ARE DRAWN  
FROM EVERY WALK  
OF RUMANIAN  
LIFE, ON A  
COUNTRY OUTING.



PRINCE MICHAEL  
AS SPORTSMAN:  
SHOOTING WITH  
PRESIDENT LEBRUN  
AT RAMBOUILLET  
DURING HIS  
RECENT VISIT TO  
FRANCE WITH  
KING CAROL, ON  
THEIR DEPARTURE  
FROM ENGLAND.  
*Keystone.*




PRINCE MICHAEL TAKES HIS PLACE IN THE RUMANIAN ARMY: TAKING  
THE OATH AS SECOND LIEUTENANT IN THE "CHASSEURS DE MONTAGNE,"  
THE RUMANIAN CORPS D'ÉLITE.



THE PRINCE TAKING PART IN THE RUMANIAN BOY SCOUT MOVEMENT IN WHICH  
HE NOW HOLDS THE RANK OF "SCOUT LEADER": IN THE FRONT RANK OF A  
PHYSICAL TRAINING DEMONSTRATION.

KING CAROL has taken a great personal interest in the education of Crown Prince Michael, whose official title is the Grand Voivod of Alba Julia. Prince Michael's studies were made with a number of boys selected from people of all walks of Rumanian life from the lowest to the highest; and including boys from the Hungarian and other minorities. The result is that he is getting a unique knowledge of the life of his future subjects. His schoolmates are selected both for their scholastic achievements and for their "all-round" qualities.



PRINCE MICHAEL WITH A FAVOURITE DOG—HIS INSEPARABLE COMPANION  
AT BUCHAREST: A PHOTOGRAPH TAKEN WHEN THE PRINCE WAS LEAVING  
FOR HIS RECENT VISIT TO LONDON. (*Associated Press.*)



## HOW AN ANCIENT RACE REGAINED ITS FREEDOM: THE STORY OF THE RUMAN PEOPLE.

By JOHN CAPEL.

THE history of Rumania is the story of the Rumans, and the folk of that race have every right to call the territories of the State (including the provinces redeemed after the Great War) *Tsara Romaneasca*—"the Ruman Fatherland." For not only do they form some 70 per cent. of the population; and not only do they spread right up to most stretches of the frontier (and in some places overlap it); they were there first. That we in England hear so little about this majority-race, the "original occupiers," is due in part to the fact that Rumania also contains Hungarians, Germans, Jews, Bulgarians, Ukrainians, Russians, Serbs, Armenians, Tartars, Turks, and even some French-speaking Swiss—and some of those minorities are both vocal and influential. Moreover, we have hardly yet become used to regarding as a really important race a people that had to wait till 1859 for any real freedom at all, and that then had to wait till 1918 for the liberation of its brethren in Bessarabia, Bukovina, and Transylvania.

Yet these "forgotten folk" come of one of the oldest races of Europe. And Transylvania was that race's cradle. Before any of the "Aryan" races moved into Europe, the ancestors of the Rumans were living on that great diversified plateau—*Ardeal*, "the Tree-land"—those uplands, so fertile and so rich in minerals, separated from the Danube plains and the Steppes by the curving wall of the Carpathians. There, from at least the second millennium before Christ, this swarthy, tough, cheerful, intelligent race lived and farmed, wearing (as Trajan's Column reveals) almost exactly the same costume as the Ruman peasant wears to-day. For they have ever been a most tenacious people: as they have clung to their ancient garb, the knee-length white tunic over narrow white trousers, so have they clung to their homeland. Themselves a northern branch of the Thracian stock, that primeval *substrat balkanique*, they resisted the onslaught from the east of the Iranian "Scythians" who overran the Danube plain, and the later danger from the west, when the Celts made the mighty *Drang nach Osten* that for a time broke the age-long cultural connection between Transylvania and the Italo-Illyric lands. Their art, religion, and social order were deeply affected by the "Scythians" (the historic names "Dacia" and

added to the Empire. The great stone fortress-towns of the Dacian kings were visited by Italian traders and craftsmen; Latin was becoming the language of diplomacy. Against so advanced and so well-organised a State, Rome had to exert all her skill. Travellers on the Danube can note the road cut by Trajan at the cliff-base, and the bank-



EVIDENCE OF ONE OF THE MOST INTERESTING HISTORICAL LINKS BETWEEN ENGLAND AND RUMANIA: THE ARMS OF CAPTAIN JOHN SMITH, THE "FOUNDER OF VIRGINIA," CONTAINING THE THREE TURKS' HEADS GRANTED HIM IN MEMORY OF AN EXPLOIT OF HIS IN TRANSYLVANIA.

Before proceeding on his American expedition, Captain John Smith met with a series of adventures in South-Eastern Europe. In the course of these he distinguished himself by killing three Turkish champions in single combat, and for this he received a commemorative coat of arms from the Prince of Transylvania.

(Reproduced from "John Smith's Travels"; by Courtesy of Jackson, Son and Co., Glasgow.)

observance are of Latin origin."

The Danube plain, of course, with the Greek coastal cities, had already fallen under Roman rule:

Tomi (Constanza) was the place of Ovid's exile, a century before the conquest of Dacia. From Tomi to Axiopolis, on the Danube, the modern railway runs side by side with the protective earthworks raised by the Romans at a period when it is possible that recruits from newly-conquered Britain were employed on the task. Near those walls stands the mighty triumph-monument, the circular *Tropæum Trajani* at Adam Klissi, the reliefs from which are now placed in Bucharest's Parc Carol. Roman rule soon ended, however. The pressure of the Goths was too great, and in 271 Aurelian evacuated Dacia, and made the Danube his frontier. Some of the Daco-Romans withdrew with the troops and officials: to this day enclaves of "Aromanii" exist, "Roman" though surrounded by Slavs, far down into Macedonia. But some stayed in Transylvania—and dropped out of recorded history for nine centuries. That makes the Rumans unique among European races. Yet when they come back into the records, these Vlachs (Wallachs), as they now are called, are still living in Transylvania. Successive waves of barbarians had swept across their country, but only one race, the Slavs, stayed to mingle with them: Rumanian is rich in Slavonic words. Evidently, during those dark centuries, they took refuge in their mountain-valleys, and clung to their own ways, their own garb, and their own speech, and thus became a people, a band of brothers. The modern Ruman peasant-woman calls her husband "My Ruman." But, by this time, the twelfth century, Transylvania was in the hands of the race that was to master it until 1918. The Hungarians settled some of their number in the Carpathians, to resist the Tartars; but, apart from these "Szeklers" (now a Magyar island in the heart of Rumania), the Magyars ruled in Ruman Transylvania as a feudal minority. As early as 1150, the Hungarians introduced numbers of Rhineland Germans, the Transylvanian "Saxons." Some of the Rumans south of the Carpathians formed little independent states (that were to grow into "Wallachia") at about the same time (1350) that fugitives from the Magyars moved from the north



EVIDENCE OF THE PERSISTENCE OF THE ANCIENT DACIAN STOCK, BROUGHT INTO THE ROMAN EMPIRE BY TRAJAN, IN RUMANIA: AN OLD ENGRAVING OF A RELIEF FROM TRAJAN'S COLUMN, SHOWING DACIAN MEN AND WOMEN WEARING COSTUMES BASICALLY SIMILAR TO THAT OF THE MODERN RUMANIAN PEASANT.

"Getae" are probably Iranian), and by the Celts; and, in less measure, their life was influenced by those centres of trade and of Hellenisation, the Greek cities whose mighty ruins (as at Histria, for example) now attract archaeologists to the lower reaches of the Danube and the Black Sea coast; but their stock was to remain mainly Thracian until the beginning of the first century.

Then came the Romans. The Empire could not control the lower course of the Danube while in Transylvania there was a strong and aggressive Dacian kingdom—and a kingdom by no means barbaric, for, as Vasile Parvan, the brilliant Rumanian archaeologist, proved, Romanising influences had been active in all the region between Italy and the Carpathians for a long time before that area was

pylons of the great bridge built by Apollodorus of Damascus at Turnu Severin—whence the Emperor forced his way through the passes to the Dacian capital, Sarmizegetusa, one of the most interesting Roman sites in Rumania, equipped with an admirable museum that displays on its outward walls the Roman *fascies* and the Dacian dragon-headed war-standards. Both these signs mean much to the modern Ruman, for his race was formed by the blending with the Dacian stock of "Roman" colonists, great numbers of whom were introduced after 106 A.D. The new province flourished, and Romanisation was so thorough that the descendants of the mixed race have never lost the Roman name or their Latin speech. Probably, too, Christianity was then first introduced, for "most of the essential words relating to church

of Transylvania to found the Ruman state of "Moldavia" in the upper valley of the Pruth.

Wallachia and Moldavia, though free, were soon to begin the long and bitter struggle with the Turks that ended with their vassalage—and that was to bring Englishmen to the Carpathians. In the late Middle Ages, English archers were among the garrison of the romantic castle of Bran that guards the Juvalla (Törzburg) Pass. And in 1527, a year after the Turkish rout of Hungary at Mohacs, the envoy of the despairing Moldavian prince sought the aid of our Ambassador to the King of Bohemia and Hungary. From the time of Elizabeth, English merchants began to make journeys into the Ruman states, and the English agent at Constantinople, the astute Edward Barton, intrigued on behalf of the great Ruman

[Continued on page 1080.]



# "MOUNTING GUARD ON A HILL-TOP": A RUMANIAN VILLAGE CHURCH.



TYPICAL OF ONE OF THE MOST STRIKING SPECTACLES THAT MEET THE TRAVELLER'S EYE IN RUMANIA—THE VILLAGE CHURCH: A TRANSYLVANIAN EXAMPLE WITH SOARING SPIRE; BUILT BY SEVENTEENTH-CENTURY PEASANTS.

There are more than 1200 wooden churches in Transylvania alone, according to M. George Oprescu, with 800 in Bessarabia and a proportionate number in other districts. "The churches," he wrote, in a special number of the "Studio" devoted to Rumanian peasant art, "mount guard on the crests of the hills, keeping watch over the village scattered at the foot. At sundown, the shapely slender tower, gilded and flushed with the light of the dying day, casts its tutelary shadow across

the orchards and white cottages." Another writer (Fr. Schulcz) says: "The impression made by these wooden churches is overwhelming; it is a new experience. From the broad shadows cast by the low pent-house roofs, the building acquires something mysterious. The dark colour of the oak used in the building imparts a solemn gravity to the whole structure. The tower, very high in relation to the squat proportions of the rest, gives a quaint appearance to the whole."



## A GEM OF RUMANIAN MONASTIC ART: BRILLIANTLY FRESCOED SUCEVITZA.



SUCEVITZA: THE BRILLIANTLY PAINTED LITTLE CHURCH OF THE MONASTERY, PROTECTED BY FOUR STRONG WALLS AND TOWERS WITH POINTED ROOFS AND SPIRES, SET IN A TRANQUIL BUKOVINAN VALLEY, THE SLOPES CLAD IN PINE-TREES.



THE CHURCH AT SUCEVITZA, LIKE VORONETZ (ILLUSTRATED ON THE OPPOSITE PAGE) A GEM OF BUKOVINAN MONASTIC ART: DECORATIONS IN WHICH PLATO AND ARISTOTLE FIGURE AMONG THE SAINTS, WEARING GOLDEN CROWNS.

One of the very finest examples of a decorated Bukovinan monastery is that at Sucevitz, illustrated on this page. It has very strong walls—evidence of troubled times in which the monastery was built—strengthened by four heavy corner towers. Particularly impressive are the pillars of the gate and the North Western Tower. The monastery was founded in the fifteenth century; but the original wooden church in the middle of the courtyard was replaced in 1582

(nearly forty years after the external frescoes on the church at Voronetz were begun) by a stone building, erected at the behest of the royal brothers Movila, who lie buried in the church. Both the interior and exterior frescoes are well preserved, and constitute a magnificent artistic achievement. The monastery also possesses a number of interesting treasures, including such things as pearl-embroidered palls, robes and Bible covers.



## GEMS OF RUMANIAN MONASTIC ART NEAR BUCHAREST, AND IN BUKOVINA.



RUMANIAN MONASTIC ART: THE INTERIOR OF THE SEVENTEENTH-CENTURY MONASTERY CHURCH OF VACARESTI (NEAR BUCHAREST); WITH FRESCOES REPRESENTING THE FOUNDER, PRINCE MAVROCORDATO, AND HIS FAMILY.



RUMANIAN SACRED PAINTING: A GROUP OF SAINTS FRESCOED ON THE OUTSIDE WALL OF THE NOW FAMOUS LITTLE MONASTERY CHURCH OF VORONETZ, BUKOVINA; GLOWING WITH CLEAR REDS, BLUES AND GREENS.

THE strange beauty of the monasteries of Bukovina has only recently been revealed to Western Europe. Voronetz, perhaps the most famous, was built by Stephen the Great, Voivod of Moldavia, to commemorate one of his forty-two victories against the Hungarians, Poles, Tartars and Turks.

[Continued below.]



THE FRESCOED CEILING OF THE MONASTERY OF VACARESTI: A WEALTH OF DETAILED PAINTING, ORIGINALLY EXECUTED IN BRIGHT COLOURS, WHICH HAVE NOW FADED TO RESTRAINED SHADES OF GREAT BEAUTY.



THE ASTONISHING RICHNESS OF ORNAMENT OF THE EXTERNAL FRESCOES AT VORONETZ: PART OF THE SOUTH WALL WITH A "TREE OF JESSE" DESIGN, AND THE SOUTH-EAST APSE, WITH ROW UPON ROW OF PAINTED FIGURES.

[Continued.]

The remarkable work of the frescoes on the walls of Voronetz was begun in 1547. They cover the walls of the church inside and out, and create an astonishing effect of brilliance by the juxtaposition of natural reds, browns, greens, and blues, picked out with touches of white. And while interior paintings are common in Rumanian ecclesiastical buildings, extensive exterior paintings are unique except in Bukovina.

Through the piled snow of winter and the scorching suns of nearly 400 years they have lasted with scarcely any dimming of their pristine freshness. The face of the west wall, unbroken, since the entrance to these churches is on the south side, presents a gigantic "Last Judgment." At the top is God the Father with angels; in the second zone, Christ in Glory. In the third zone Man is being judged.



## PEASANT ARCHITECTURE: ELABORATE WOODWORK; AND "DACIAN" HOUSES.



A RUMANIAN VILLAGE STREET: A CHARACTERISTIC SCENE, DOMINATED BY THE BIG ORNAMENTAL GATEWAY ERECTED BEFORE MOST PEASANTS' HOUSES, WITH CARVED POSTS AND A SHINGLED ROOF.



IN AN OLTENIAN VILLAGE: A CARRIAGE GATEWAY OF A MORE ELABORATE NATURE, WITH THE HIGH DOORS MADE OF JOINERY IN GEOMETRICAL PATTERNS; BEFORE A TWO-STOREYED HOUSE.



A VILLAGE IN TRANSYLVANIA: THE CHARACTERISTIC SILHOUETTE MADE BY HIGH-PITCHED SHINGLED ROOFS, WITH THE LOFTY CHURCH SPIRE RISING BEYOND.



A RUMANIAN MOUNTAIN VILLAGE: A HAMLET MADE UP OF SMALLER HOUSES, WITH MUCH LESS ELABORATE DOORWAYS; AND, IN THE CENTRE, A TYPICALLY QUAIN DRAW-WELL.



IN TRANSYLVANIA: A PEASANT'S HOUSE OF TIMBER WITH THATCHED ROOF, AND A VERANDAH OF SIMPLE CONSTRUCTION, GIVING ADDITIONAL PROTECTION FROM THE WEATHER.



IN THE WESTERN CARPATHIANS: THATCHED HOUSES IN A REGION OCCUPIED BY PEASANTS CALLED "MOTZI," WHO ARE BELIEVED TO BE THE DIRECT DESCENDANTS OF THE ANCIENT DACIANS.

Characteristic of most Rumanian villages are the large ornamental gateways with which each property is provided. Frequently these gateways are heavily decorated with geometrical ornaments, sometimes with the addition of rough images, such as a ram's head or a snake—the latter being the symbol of good luck in a country where many houses are believed to have a snake which is never seen, but yet protects the home. The pillar portion is often adorned with a single or double

moulding carved to resemble a thick rope, as is seen in one of the illustrations on this page. The whole structure is capped with a shingle roof. Such gates as these are common in Oltenia and Wallachia, where timber is abundant. In Transylvania and Bukovina, the gate, though of varying design, is also generally to be seen in front of the peasant's house. In the mountains, on the other hand, its place is taken by a more simplified structure which usually has no roof.



## CITY ARCHITECTURE: BUCHAREST—SPACIOUS CAPITAL OF GREATER RUMANIA.



THREE AGES OF ARCHITECTURE IN BUCHAREST: (R. TO L.) A 16TH-CENTURY GATE-TOWER, A 17TH-CENTURY CHURCH, AND THE MODERN PARLIAMENT BUILDING.



THE ROYAL PALACE AT BUCHAREST: AN IMPRESSIVE BUILDING WITH AN AUSTERE CLASSICAL EXTERIOR.



BUCHAREST UNIVERSITY: A FOUNDATION WITH SIX FACULTIES—LITERATURE AND PHILOSOPHY, THEOLOGY, LAW, SCIENCE, MEDICINE, VETERINARY MEDICINE AND PHARMACY.



THE NEW TREND OF RUMANIAN ARCHITECTURE, INFLUENCED BY AMERICAN EXAMPLES: LOFTY BLOCKS UPON THE BRATIANU BOULEVARD, BUCHAREST.



A LINK WITH ROME: THE FIGURE OF THE CAPITOLINE WOLF, A GIFT FROM ITALY TO THE CITY OF BUCHAREST, STANDING ON THE METROPOLITAN HILL.

Mr. Sacheverell Sitwell in his delightful book, "Roumanian Journey," speaks of the spaciousness of Bucharest, and attributes this to the important streets being lined with houses standing in their own gardens. "Its huge area," he writes, "and the leisurely spacing of its houses, are still of the Orient, while skyscrapers . . . and blocks of modern apartment buildings rise in every direction. Bucharest is described in old books of travel as being a town of woods and orchards. There are churches,

or, rather, chapels, now standing in its busiest areas of commerce that, until the middle of the last century, were hidden from view in a patch of forest." For the rest, the sights of Bucharest include the Royal Palace of Cotroceni, many well-planned museums (including the fine Military Museum), and the extensive parks; and outside the city the lake and monastery of Suagov, and other picturesque convents, such as Tziganesti and Caldarusani, Pasarea, and Cernica, and the church of Plumbuita.



# RUMANIA'S CHARM FOR THE TOURIST: BEAUTIES OF FOUR PROVINCES.



ADA-KALEH, A DANUBE ISLAND, WHICH, BY AN OVERSIGHT, REMAINED TURKISH FOR MANY YEARS AFTER RUMANIA HAD WON HER INDEPENDENCE; ITS INHABITANTS RETAINING THEIR TURKISH CUSTOMS.



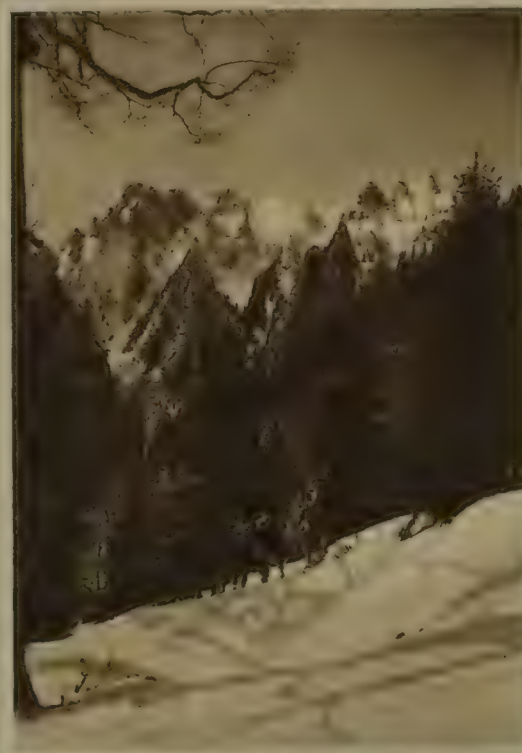
ON THE GREAT LONDON-ISTANBUL INTERNATIONAL HIGHWAY, WHICH TRAVERSES RUMANIA FROM NORTH-WEST TO SOUTH-EAST: A SECTION OF THIS FINELY ENGINEERED ROAD IN THE PRAHOVA VALLEY.



ON THE DANUBE NEAR THE IRON GATES: A ROMANTIC REACH WHERE THE MIGHTY RIVER FLOWS BETWEEN TALL WOODED CLIFFS.



A VALLEY IN THE EASTERN CARPATHIANS: THE VIEW NEAR GHILCOSH ON THE PASS THAT CONNECTS MOLDAVIA AND TRANSYLVANIA.



A VIEW IN THE BUCEGI MOUNTAINS NEAR SINAIA: ONE OF THE LOVELIEST PARTS OF THE CARPATHIANS FOR SCENERY.



IN TIMISOARA, A CITY OF THE BANAT, IN WESTERN RUMANIA: A COLUMN BEARING A STATUE OF THE CAPITOLINE WOLF, A REMINDER OF THE COUNTRY'S ANCIENT LINKS WITH ROME.



IN BESSARABIA, THE REMOTE EASTERN PROVINCE OF RUMANIA, WHICH WAS UNDER RUSSIAN RULE FROM 1812 TO 1918: A GROUP OF QUAIN, SIX-VENTED WINDMILLS.

Of all the mysterious village populations of Rumania, her Tartars and Gagoutzes, Raskolniki and Bezpovovtsi, the most famous are the Turks of the island of Ada-kaleh in the Danube, on the frontier of Rumania and Yugoslavia, near the Iron Gates. For some reason this island was overlooked at the Treaty of Berlin in 1878, and remained a Turkish possession—though separated by hundreds of miles from the "mother country"—until after the last war. Its three hundred inhabitants now make their living by supplying Turkish coffee to the tourists. The great London-Istanbul International highroad, seen in the second illustration on

this page, traverses Rumania from the north-west to the south-east. It passes through Oradea, Cluj, Turda (where Michael the Brave met his end and was buried) and the Turda plain, Alba-Julia, a picturesque town with the Rumanian Coronation church, through lovely vineyard country stretching on both sides of the road as far down as Izara Hatzegului (where stands the castle of the Hunyadi family), through Sibiu and Brashov. After plunging into the massif of the Bucegi, with some of the finest scenery in the Carpathians, the road begins to descend again, passing Sinaia, and heading for Bucharest, Sofia, and Istanbul.



# HISTORIC TOWNS AND CASTLES: INCLUDING OUTPOSTS OF GOTHIC IN A LAND WITH A STIRRING PAST.



RUMANIAN ARCHITECTURE THAT, LIKE THE SCOTTISH  
PEEL-TOWERS, SPEAKS OF A TROUBLED PAST: A  
SQUARE, SOLID, FORTIFIED MANOR-HOUSE OF OLTENIA.



THE CASTLE OF BRASHOV, ONE OF THE PICTURESQUE  
OLD TOWNS OF TRANSYLVANIA: ANCIENT FORTI-  
FICATIONS THAT HAVE SEEN MANY TROUBLOUS CENTURIES.



THE TOWN HALL OF BRASHOV, BUILT IN 1420  
AND RESTORED IN 1777 IN BAROQUE STYLE:  
A BUILDING WHICH RETAINS A GERMAN AIR.



HUNEDOARA: THE FINEST GOTHIC CASTLE IN RUMANIA, LAID OUT BY JOHN  
HUNYADI AND MATTHIAS CORVINUS IN THE FIFTEENTH CENTURY ON THIRTEENTH-  
CENTURY FOUNDATIONS, AND RESTORED AFTER A FIRE IN 1870.



ONE OF THE MOST PICTURESQUE FEATURES OF THE TRANSYLVANIAN  
LANDSCAPE: A FORTIFIED CHURCH BUILT BY SAXONS, PRESENTING A MEDIEVAL  
SILHOUETTE OF POINTED TOWERS.



SIBIU: MEDIEVAL TOWERS ON THE FORTIFICATIONS  
REMINISCENT OF NUREMBERG, IN ONE OF TRAN-  
SYLVANIA'S FINE OLD TOWNS.



THE "BLACK CHURCH" AT BRASHOV: A GOTHIC  
BUILDING SO CALLED FROM HAVING BEEN BURNT  
IN ONE OF THE COUNTRY'S MANY WARS.



THE ANCIENT CLOCK-TOWER, SIGHISOARA. ANOTHER  
OLD TRANSYLVANIAN TOWN WHERE MEDIEVAL  
ARCHITECTURE STILL KEEPS THE CENTURIES AT BAY.

The illustrations on this page give some idea of the beauty of Rumania's towns and castles. Brashov, famous for its ancient "Black Church," is one of the towns of Transylvania founded by the Teutonic Order, which was called into the country in 1211. Brashov has endured many wars, for, strategically, it has always been of great importance, guarding the northern entrance of the Predeal Pass, where the great International London-Istanbul highway now crosses the Carpathians. In the

course of the centuries the town suffered in many wars, particularly against the Turks. Nowadays it is also a great manufacturing centre. Sibiu, another wonder-  
ful old Transylvanian town, was founded in the twelfth century by German colonists. It has preserved up to our times its old German character with its churches, its narrow streets and battlements. Sighisoara, also in Transylvania, was founded by German colonists in 1280, and stands in a wonderful landscape setting.



## RUMANIA'S VAST NATURAL RESOURCES.

### A "MINIATURE CANADA," RICH IN GRAIN, TIMBER AND MINERALS.

ONLY lands of vast extent, such as Canada, Russia, or the U.S.A. can rival Rumania in the variety of her natural resources and her combination of agricultural and mineral wealth. Indeed, economically speaking, Rumania is a sort of miniature Canada, though lacking Canada's stocks of nickel and radium. Rumania's three principal exports are cereals, petroleum products and timber, and it will be convenient if we consider these before passing to the review of her other extensive, though less developed, resources.

Rumania is a predominantly agricultural land—at least eighty per cent. of the population are peasants cultivating the soil; and before the war it was still a land of large estates. In 1918, however, took place the great Agrarian Reform. It was one of the most progressive and far-seeing acts of national reconstruction that twentieth-century Europe has witnessed. Thereby the estates of absentee landlords, foreigners, and mortmain estates were expropriated, and fertile acres sold to the land-hungry peasantry on long, easy terms. There can be no doubt of the ultimate wisdom of this reform, although, as was to be expected, the production of cereals fell while the new order of things was getting under way.

In wheat, rye, and other grain, however, Rumania remains what she was, one of the richest countries of Europe. Her total production has recently been only slightly below that of Germany (with a much smaller arable area than Germany has) and averages about a fifth of Canada's. The corn grown is of high quality, and it is harvested by mechanical means, with which Rumanian farms are well provided. The export of Rumanian cereals was increasing all through 1934, 1935, and 1936; the first figures for 1937 were equally promising. In 1936 Great Britain was Rumania's best customer for cereals and seeds, taking some 457,000 tons.



RUMANIA'S GREAT WEALTH IN CEREALS, WHICH CONSTITUTE HER LARGEST EXPORT: PEASANTS HARVESTING GRAIN.



THE RUMANIAN STURGEON FISHERY: HANDLING FISH AT VALCOV, THE CENTRE OF THE COUNTRY'S CAVIARE EXPORT INDUSTRY.

Oil and petrol products form Rumania's second biggest export commodity, and their exploitation is her biggest industry. The main oil wells lie at the foot of the Carpathians, in old Rumania, due north of Bucharest, near Ploesti, at the foot of the Predeal Pass. The oil-bearing strata extend north-eastwards towards Focsani and westwards towards Craiova. The extraction of petrol is also one of Rumania's oldest industries; but the scientific exploitation of the oil dates back to the 'sixties, when wells were opened by English engineers. Production went steadily ahead until 1913, when the figure of 1,885,000 tons was reached, putting Rumania in the fourth place among the world's oil-producing countries. In the autumn of 1916 an allied Mission, acting in concert with the Rumanian Government, put the fields out of action to prevent them falling into enemy hands. Although by 1926 production was up to 3,244,415 tons, it was then only 2 per cent. of the world's total.

Her oil resources are very great. The area of supposed oil-bearing lands is estimated at 120,000 hectares, of which, however, only some 45,213 hectares are as yet under concession, and only some 4000 hectares actually under drilling and production. In 1936 exports rose to 6,884,000 metric tons. Germany headed the list of buyers, taking over a million tons. Next came the United Kingdom and France with 866,000 and 846,000 tons respectively.

The Mining Law of 1923 nationalised the sub-soil, thereby countering foreign exploitation at the expense of national enterprise. By this law new oil-bearing lands could only be obtained in concession with Government consent. According to a conservative estimate the petroleum industry represents over thirty-eight million pounds invested capital, half of it being Rumanian, and the

other half divided between British, American, French, Belgian and Italian interests.

While on the subject of the petroleum industry we cannot pass over a kindred mineral resource, namely, natural gas. Rumania is better supplied with this wonderfully useful commodity than any other country in Europe. The largest reserves of gas are to be found in Transylvania, where the quality is equal to anything that the gas-fields of Pennsylvania can produce. As in America, the gas is piped and used to light towns and drive factories and electric power-houses. The amount consumed

Rumania conveniently imported all the iron ore she needed from her neighbour, Yugoslavia, the total rising from 28,000 to 50,000 metric tons. Apart from the Banat areas, Brashov is Rumania's biggest industrial centre (it has been called the "Manchester of Rumania"). Here is situated the I.A.R. aeroplane factory, the largest factory in the country for the making of engines and bodies. The company also manufactures milling and precision tools, trucks, rolling stock, motor-cars, and has done considerable research work into the practicability of using domestic raw materials. It has built up an organisation that is now virtually independent of outside sources of supply and is of outstanding importance for Rumanian national defence.

Mercury is found in the western mountains of Transylvania. Considerable deposits of bauxite exist in the departments of Bihor and Alba, and Rumanian bauxite often contains as much as 50 to 70 per cent. of aluminium. The value of the Bihor deposits is said to be not even approximately known, though experts consider them to be among the largest in the world.

Gold and silver have long played an important part in the history of Rumania. Her precious metals were generally the objectives of her ancient conquerors, and they have been mined in Rumania since 513 B.C. They are to be found among the volcanic rocks of central and northern Transylvania. The area of Central Transylvania embracing Brad, Sacaramb, Zlatna and Baia Mare is an exceedingly rich auriferous region. Here the gold is found free, in very fine strata or veins, dispersed in the rocks, in pyrites, but mostly in quartz. In the north, silver is found in larger quantities than gold.

And still we have not enumerated all the benefits Nature has showered upon this fortunate land. According to Forter and

Rostovsky's "Roumanian Handbook," her salt deposits are the richest in the world; and the potential reserve so enormous that its exhaustion, *even if Rumania possessed the world monopoly of salt supplies*, would be impossible.

But the full tale of Rumania's natural resources is lacking without some mention of the great potentialities she possesses in the development of her water-power. No complete assessment of Rumanian hydraulic resources has yet been made, but a figure of 5,025,225 h.p. has been arrived at as a rough estimate. Of this 734,425 h.p. represents 50 per cent. of the force of the Danube at the Iron Gates. The maximum possible annual production of water-power, in the event of complete hydraulic development, is estimated at 36.6 milliard kilowatt hours.

Space does not permit of our treating of the country's tobacco-growing and wine-producing and fruit-growing capacity, nor of its fisheries; all of which, however, are important economically.

In conclusion, it may be said that the prospects for the future development of trade between the United Kingdom and Rumania are good. Recently there has been

increased 400 per cent. in the ten years following 1919 alone.

The third great export commodity of Rumania is timber. Over a million metric tons were exported in 1936. Great Britain, Germany, Hungary and Egypt were her best customers for sawn and planed beech, in the order of importance mentioned. Wood pulp was principally exported to Germany. Palestine took box-boards, and Great Britain was her best customer for sawn and planed soft-wood.

Having spoken of Rumania's principal export

commodities, we now come to her other mineral resources, which are very large, and include iron, lead, zinc, copper, mercury, aluminium, antimony, as well as gold and silver. The country is also notable for its vast salt deposits, and its kaolin, marble and graphite. In addition to all this, Rumania has extensive deposits of coal of various qualities, including anthracite, pit-coal, brown-coal and lignite. The main seams are found near the southern end of the Carpathians—in the Petroshani basin (Jiu valley) where there are vast quantities of brown coal. Next in importance are the Banat fields, in the west, these being chiefly pit-coal.

The region of Anina in the Banat produces about 300,000 tons of very high-grade coal annually. Coal from the Secul valley is similar to Welsh coal and contains about 66.760 per cent. of solid carbon. The coal seams of Secul, Domany and Vaskö are connected with important steelworks. Iron deposits are relatively small in comparison with the needs of Rumania, though much of the ore is manganiferous, so that the final product of the blast furnaces is of high quality. However, in 1935 and 1936,



GOLD, OF WHICH RUMANIA POSSESSES CONSIDERABLE DEPOSITS: ONE OF THE PROCESSES IN THE SCIENTIFIC METHODS OF EXTRACTION PRACTISED AT BAI A MARE, IN NORTHERN TRANSYLVANIA.

witnessed an increase in Rumanian exports to this country which amounted almost to their being doubled, and a much larger percentage of Rumania's exports came to this country than had previously been the case. In fact, Great Britain moved up to the position of Rumania's second-best customer, Germany being her best, buying nearly six million pounds' worth. Doubtless these developments will be intensified by the results of the recent visit of King Carol to Great Britain, and of the conversations he had with English statesmen.—G. H. S.



## A CAVERN HEWN FROM SOLID SALT—TYPICAL OF VAST DEPOSITS.



IN THE SALT MINE AT OCNELE MARI: A LOFTY VAULT WITH STRATIFIED WALLS AND ROOF; AND ONLY ONE OF SIXTY IMPORTANT DEPOSITS THROUGHOUT RUMANIA.

Rumania's salt deposits are said to be the richest in the world. There are, in all, ninety deposits of rock-salt, sixty of which are of considerable size; while there are more than a dozen salt lakes and 1000 salt-water springs. Under these conditions it is not surprising that the exploitation of natural

salt in Rumania is of considerable antiquity. The apparent reserve has been given at about nine thousand million tons, but the potential reserve is so enormous that its exhaustion, even if Rumania possessed the monopoly of salt supplies throughout the world, is considered impossible.



# RUMANIA'S NATURAL RESOURCES: OIL, COAL, TIMBER, AND HEAVY INDUSTRY.



OIL—RUMANIA'S GREATEST INDUSTRY: REFINING PLANT AT BRAZI IN THE GREAT PRAHOVA OIL-FIELD NORTH OF BUCHAREST.



HEAVY INDUSTRY IN RUMANIA: THE STEEL MILLS AT RESHITZA IN THE MOUNTAINS OF THE BANAT, IN THE WEST.



COAL-MINING IN RUMANIA: MODERN PLANT IN SERVICE IN THE PETROSHANI FIELD, IN THE WESTERN CARPATHIANS.



TIMBER, AN IMPORTANT RUMANIAN EXPORT COMMODITY: A LOG JAM ON A RIVER, REMINISCENT OF SIMILAR SCENES IN CANADA.

The photographs reproduced on this page typify four great Rumanian industries—petroleum, steel, coal, and timber. Oil-products constitute Rumania's second most important export commodity. The Brazi refinery forms part of the great Prahova valley oil-field in the mountains north of Bucharest. Rumania's finest coal deposits are to be found in the Banat, in the west. Coal of very high quality is found in the neighbourhood of Anina, which produces some 300,000 tons annually. Coal from the Secul Valley is similar to Welsh coal, and contains some 66 per cent. of solid carbon. Not far from Anina are the Reshitza

steel works, illustrated on this page. Rumania's iron deposits are relatively small in comparison with the needs of the country, but she is in the fortunate position of being able to import her requirements from her neighbour, Yugoslavia. In the Petroshani basin, on the upper waters of the Jiu, in the Western Carpathians, there are vast deposits of brown coal. Timber constitutes Rumania's third great export commodity. In 1936, over a million metric tons of timber were sent abroad, Great Britain taking oak logs, sawn and planed beech, and sawn and planed soft wood. A certain amount of wood pulp is also produced.



# RUMANIA'S NATURAL RESOURCES: THE EXTRACTION AND SHIPPING OF OIL.



A RUMANIAN OIL-FIELD: THE LINES OF DERRICKS AT BAICOIU, A PART OF THE PRAHOVA VALLEY FIELD, SITUATED IN THE CARPATHIAN FOOTHILLS BETWEEN BUCHAREST AND BRASHOV.



PUMPING OIL ABOARD TANKERS FOR EXPORT: A PHOTOGRAPH TAKEN AT CONSTANZA, RUMANIA'S BIG BLACK SEA PORT.

Rumania's oldest and her greatest industry is that of crude oil. The Prahova valley is the richest oil region—and the source of the bulk of the country's output, chiefly produced in the districts of Moreni, Campina, Baicoiu and Bush-tenari. Moreni is stated to have the greatest number of wells of any single locality in Rumania. Here, as at Baicoiu, the derricks stand close together. The drills go down in places to 1500 ft. The oil, ready for shipment, is partly transported

by huge piping systems to Giurgiu, on the Danube (due south of Bucharest) or to Constanza on the Black Sea—the largest commercial and naval port of Rumania. The oil harbour of Constanza is situated well away from the town as a precaution. The storage capacity was given recently as two hundred thousand tons. Other oil-bearing districts are on the Dambovitza and Buzau, constituting, with the Prahova Valley field, the Muntenia oil-bearing region.



# RUMANIA'S BLACK SEA RIVIERA: A COAST OF SUNSHINE AND GAIETY.



ON THE RUMANIAN BLACK SEA COAST, WHERE GREAT RESORTS HAVE GROWN UP: THE BEACH AT MAMAIA (NEAR CONSTANZA), RANKING AS ONE OF EUROPE'S BIGGEST PLACES.



ANOTHER DELIGHTFUL RUMANIAN BLACK SEA RESORT: THE BEACH AT EFORIA, WITH A VERY UP-TO-DATE HOTEL AT THE BACK.



MAMAIA: ANOTHER VIEW OF THE BEACHES OF THIS, THE LARGEST RUMANIAN RESORT, SHOWING THE MODERNITY OF THE ARCHITECTURE AND LAYOUT.



THE COAST AT BALCHIK, A QUAINT BLACK SEA TOWN, LARGELY TURKISH IN ASPECT: A VIEW FROM THE VILLA OF THE LATE QUEEN MARIE.



AT CONSTANZA, WHICH, LIKE EFORIA, ENJOYS RUMANIAN ROYAL PATRONAGE: THE CASINO BATHED IN SUNLIGHT; AND THE PROMENADE.

King Carol has taken a personal interest in the development of the Rumanian Black Sea resorts. He is fond of motoring to Constanza, "the Pearl of the Black Sea," with Prince Michael. Eforia is accounted one of the most fashionable of the Rumanian Black Sea *plages*, as it is certainly one of the most attractive. Characteristic are its white villas, with their woodwork picked out in blue. The promenade is set on the cliffs high above the sea. King Carol's palace, shining white in the

sunlight, is built between the sands and the Techir-Ghiol lake. Between the lake and the sea also is situated Carmen Sylva, a health resort of which the mud-baths are well known for their healing qualities. It was Balchik, with its almost Mediterranean climate, that the late Queen Marie chose as a site for her villa. Balchik, too, is endowed with a singular Eastern charm, for it is still largely Turkish in architecture, and its population is part Turkish and part Tartar.





*As Christmas approaches, your friends will say:*



*"I hope Mr. Walker will walk my way!"*



Johnnie Walker has a way of brightening every home he enters at Christmas time.

Don't merely *wish* your friends a happy Christmas. Send them Johnnie

Walker's special Christmas cases, containing 2, 3, 6 or 12 bottles,

and make sure your friends have a happy Christmas.

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## FUNERAL VOYAGES OF HISTORIC INTEREST: THE FOUNDER OF MODERN TURKEY, AND NORWAY'S FIRST QUEEN FOR 600 YEARS, PASS OVERSEA TO THEIR REST.



KEMAL ATATURK'S LAST JOURNEY—FROM TURKEY'S OLD CAPITAL TO THE NEW: THE FLAG-DRAPED COFFIN LEAVING ISTANBUL IN A DESTROYER, TO BE TRANSFERRED LATER TO A BATTLE-CRUISER. (*Planet News*.)



AFTER ITS ARRIVAL AT ANKARA, CHOSEN BY KEMAL ATATURK AS TURKEY'S CAPITAL: HIS COFFIN ON A CATAFALQUE IN A PAVILION BEFORE THE ASSEMBLY BUILDING.



THE FUNERAL PROCESSION OF KEMAL ATATURK THROUGH ANKARA: THE COFFIN, DRAPED WITH THE TURKISH FLAG, ON A CAMOUFLAGED GUN-CARRIAGE DRAWN BY FIFTY SOLDIERS, ON ITS WAY FROM THE ASSEMBLY BUILDING TO THE ETHNOGRAPHIC MUSEUM, TO REST THERE PENDING THE CONSTRUCTION OF A MAUSOLEUM.



SALUTING HIS OLD ENEMY: FIELD-MARSHAL LORD BIRDWOOD, THE KING'S REPRESENTATIVE, UNABLE TO WALK IN THE PROCESSION, RAISING HIS BATON AS ATATURK'S COFFIN PASSED BY.

After his death at Istanbul, the coffin of Kemal Ataturk was placed in a destroyer and at Seraglio Point was transferred to the battle-cruiser "Yavuz," which took it to Ismid, the Turkish naval base on the Sea of Marmora. Thence it was conveyed by train to Ankara. There delegates of thirty-four nations took part in the State funeral procession. The largest delegation was the British, headed by the King's deputy, Field-Marshal Lord Birdwood, who had fought against Ataturk in Gallipoli. Owing to foot trouble, Lord Birdwood could not walk in the procession, but stood on the balcony of the People's Party Hall as the mourners passed and saluted the coffin.

QUEEN MAUD'S LAST VOYAGE—FROM HER NATIVE ENGLAND TO HER HUSBAND'S KINGDOM: H.M.S. "ROYAL OAK," WITH THE COFFIN ON BOARD, SEEN LEAVING PORTSMOUTH FOR NORWAY, FOLLOWED BY FOUR ESCORTING DESTROYERS—AN AIR VIEW. (*Associated Press*.)

As noted in our last issue, the battle-ship "Royal Oak," chosen to convey Queen Maud's coffin to Norway, was prevented by a gale from leaving Portsmouth on November 23. King Haakon of Norway and Crown Prince Olav decided to spend the night on board. The "Royal Oak" sailed next day, but the weather being still rough, had to proceed slowly across the North Sea. As she neared the Norwegian coast, a service conducted on board by the Bishop of Oslo was attended by King Haakon and his son. In the Oslo Fiord the escort was joined by three Norwegian warships, and Crown Princess Marthe came aboard the "Royal Oak." The Queen's coffin was brought ashore on the 28th, and taken in procession to the castle of Akershus, to remain in the chapel there until King Haakon should decide the place and date of the funeral.





## THE POWER OF SCIENCE IN WAR AND PEACE: OCCASIONS BY LAND, SEA AND AIR.



A SHIP LIFTED ABOVE WATER BY A BOMB EXPLOSION BESIDE HER: AN AMAZING PHOTOGRAPH TAKEN AT THE ACTUAL MOMENT DURING A JAPANESE RAID ON CHINESE RIVER CRAFT.

During their campaign in China the Japanese air forces have made a practice of systematically bombing Chinese vessels plying up and down the River Yangtze. The above photograph—which is one of the most amazing of its kind that has ever been secured—was taken just at the moment when a heavy bomb fell close alongside a small steamer, and shows how the tremendous force of the explosion lifted the vessel clean out of the water! *Photograph by Associated Press.*



A HEAVY GERMAN TANK WITH AN UNUSUAL NUMBER OF TRACTOR WHEELS: A TYPE USED IN TANK MANOEUVRES HELD RECENTLY NEAR BERLIN.

In a report of November 27 from Berlin, describing further changes in the organisation of the German Army, an increase was noted in the number of tank divisions—as revealed by the appointment of a commander of the 5th Tank Division. When the 1938 German Army Year Book appeared there were only three tank divisions. A note on the above photograph states that large-scale tank manoeuvres, in which anti-tank guns also figured, took place recently in the manoeuvre area at Wuensdorf, near Berlin. *(Keystone.)*



THE FOUNDER OF WIRELESS COMMERCIALIZED BY HIS YACHT: THE INSTRUMENT ROOM IN MARCONI'S "ELETTRA," A SHIP BOUGHT AS A MUSEUM BY ITALY.

It was announced recently, according to a message from Rome on November 27, that Signor Mussolini had bought for the State the late Marchese Marconi's famous yacht "Elettra," in which he carried out many of his epoch-making experiments. His executors, it was reported, had refused an offer of £200,000 from an American. The report added that the vessel would be taken from Genoa to Ostia, and used as a wireless museum, with all Marconi's instruments and documents preserved on board and placed on view.



ARCHITECTURAL SCIENCE APPLIED TO THE BURIAL PLACE OF ITALY'S FAMOUS SOLDIER-POET: THE APPROVED MODEL FOR THE TOMB OF GABRIELE D'ANNUNZIO, NEAR HIS HOME ABOVE LAKE GARDA.

"Signor Mussolini" (said "The Times" recently) "has approved the plans for the tomb of D'Annunzio. It will be at the top of the Hill of the Arks within the grounds of the Vittoriale, and the design will follow the instructions left by the poet. The tomb will be in the shape of a Roman tumulus, dominating from its height the Lake of Garda, and will be surrounded by the ten Arks containing the bodies of the ten legionaries who fell at Fiume. Three stone galleries will encircle the top of the hill." *(Planet News.)*



THE SCIENCE OF AVIATION SUPPLANTS THE PICTURESQUE COWBOY: AN AEROPLANE USED FOR ROUNDING-UP HERDS OF WILD HORSES IN OREGON, U.S.A.

The cowboy has always been a figure of romance to young and old alike. The popularity of the "Western" in the early days of the film, and the success of more recent pictures, such as "The Plainsman" and others, afford sufficient proof of this, while the rodeos staged in this country have shown that his skill in roping, breaking-in horses, and steer-wrestling are not mere figments of imagination. When the car came to the Wild West it seemed that the cowboy was doomed and



ROUNDING-UP WILD HORSES BY DIVING DOWN ON THEM FROM THE AIR: THE AEROPLANE DRIVING A FRIGHTENED HERD TOWARDS THE CORRAL.

that he must give way to the overalled mechanic. It is true that cars were used for rounding-up cattle and wild horses, but the drivers clung to their unique costume, and, although the spurs had inevitably to go, the "ten-gallon" hat still reigned supreme. Now, as the above photographs show, the science of aviation has penetrated to the West and the time-honoured head-gear has given place to the flying-helmet and the cowboy's mount is now an aeroplane! *(Associated Press.)*



# NEWS IN PICTURES: LAND AND SEA DISASTERS; R.A.F. RECORD-BREAKERS.



A BIG IMPERIAL AIRWAYS FLYING-BOAT THAT MET DISASTER: THE "CALPURNIA," WHICH CRASHED IN A LAKE IN IRAQ.

The big Imperial Airways flying-boat "Calpurnia" crashed, for a cause which has not been discovered as we go to press, in the shallows of Lake Habbaniyah, Iraq, on November 28. Two of her six occupants were injured, and the others are either dead or believed to be dead. The "Calpurnia" had left Southampton on November 25, with mails for Australia and New Zealand. She carried no passengers. (Barratt's.)



THE TOUR OF AUSTRALIA BY THE R.A.F. BOMBERS WHICH BROKE THE LONG-DISTANCE RECORD: CROWDS VIEWING THE MACHINES AT MASCOT AERODROME, SYDNEY.

The finish of the R.A.F. record-breaking long-distance flight at Darwin, Australia, on November 7, was illustrated in our issue of November 26. Afterwards the machines flew on to Sydney, as the first stage of a tour of Australia. The Australian Cabinet entertained the crews at luncheon at Canberra on November 29. One of the machines, however, had to make a forced landing at Richmond, N.S.W., and was unable to continue the flight. (S. and G.)



THE RAILWAY DISASTER IN EASTERN VENETIA: WRECKAGE OF THE TRAIN WHICH FELL INTO THE RIVER TORRE, BETWEEN CIVIDALE AND UDINE, WITH SEVERE LOSS OF LIFE.

A train travelling on the Udine-Cividale line in Eastern Venetia plunged into the River Torre, three miles from San Gottardo, as it was crossing a bridge, on the night of November 22. The river was in flood at the time, and an arch of the bridge is believed to have collapsed. At least sixteen people, including the driver, stoker, and guard, were killed. Eleven more passengers were taken to hospital. (Keystone.)



THE DISASTROUS FIRE IN CAPE TOWN, WHEN VISITING U.S. BLUEJACKETS HELPED TO FIGHT THE FLAMES: THE BURNING WAREHOUSE IN TABLE BAY DOCKS.

A very severe fire recently destroyed an entire warehouse at North Quay, Table Bay, one of the largest buildings in the docks. The bodies of three men were found in the wreckage. Apart from a large number of firemen, two officers and fifty men of the U.S. cruiser "Boise," then visiting the port, worked the whole afternoon to get the fire under. £25,000 was given as a provisional figure for the damage done. (Central Press.)



WHEN A FIRE IN A MAIN-LINE SIGNAL-BOX AT PADDINGTON CAUSED GREAT CONFUSION AT THAT STATION: THE BURNT-OUT SIGNAL CONTROL MECHANISM.

The main-line arrival signal-box at Paddington was destroyed by a fire on November 25. For some time both suburban and main-line traffic was badly delayed, since the signalling apparatus was completely destroyed. Immediately the fire broke out, the G.W.R. began a hand-signalling service, and railwaymen with red and green flags stood at points on the lines between Paddington



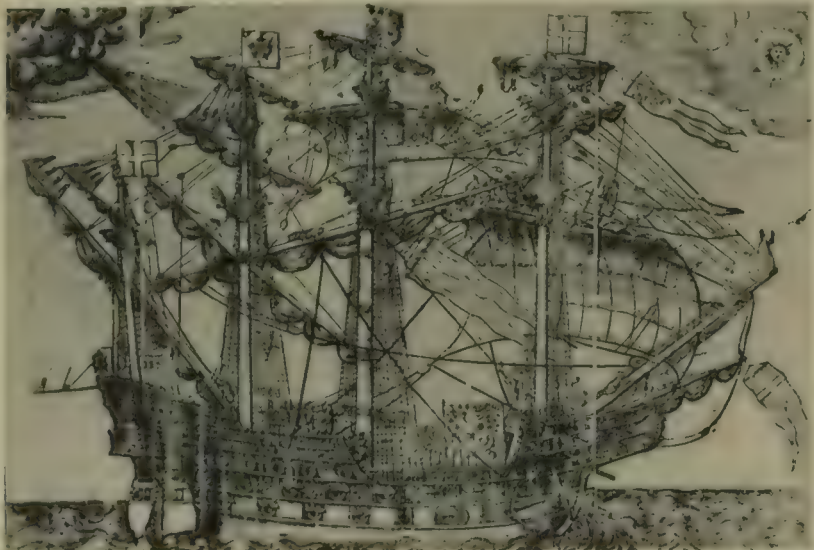
AN OLD-TIME METHOD OF SIGNALLING NECESSITATED BY THE SIGNAL-BOX FIRE AT PADDINGTON: A FLAGMAN HAND-SIGNALLING A TRAIN INTO THE STATION.

and Subway Junction, the nearest signal-box, which is about a mile away. Crowds gathering at Paddington Station were directed by loud-speaker. Considerable temporary alterations in the suburban traffic arrangements were made necessary. There was no great alteration in the main-line outgoing expresses. (Topical Press photos.)





BRITAIN'S LATEST AIRCRAFT-CARRIER, WHICH REVIVES THE NAME OF LORD HOWARD OF EFFINGHAM'S FLAGSHIP AT THE DEFEAT OF THE ARMADA: THE "ARK ROYAL," A MEDIUM-SIZED VESSEL OF 22,000 TONS.



THE "ARK ROYAL'S" GREAT ELIZABETHAN NAMESAKE: HOWARD'S 800-TON FLAGSHIP, QUAINLY PRAISED BY HIM AS "THE ODD SHIP IN THE WORLD FOR ALL CONDITIONS."

## THE "ARK ROYAL" AND HER ELIZABETHAN NAMESAKE: TWO "ODD SHIPS IN THE WORLD FOR ALL CONDITIONS."



ON THE SPACIOUS FLIGHT-DECK OF THE "ARK ROYAL": A VIEW OF HER FUNNEL AND UPPER WORKS; WHEREON IS HER NAME-TABLET (CENTRE), BEARING THE BATTLE-HONOURS "ARMADA" AND "DARDANELLES." (Keystone.)



THE MODERN "ARK ROYAL," AN "ODD SHIP" IN THE MODERN SENSE OF THE WORD: THE GREAT OVERHANG SUPPORTING THE FLIGHT-DECK AT THE STERN; WITH TWIN ANTI-AIRCRAFT GUNS AND SEARCHLIGHTS MOUNTED IN SPONSONS. (Central Press.)

The Navy's latest aircraft-carrier revives a name of great renown, no less than that of Howard's flagship at the defeat of the Armada, with the result that this example of the most modern development of naval architecture displays the Armada among her battle-honours! Her other battle-honour, the "Dardanelles," comes from the career of her predecessor, purchased during construction, in 1914, altered for her novel purpose, and, by a happy inspiration, given this quaint old name, so apt in its adaptation to an aircraft-carrier. The old "Ark Royal" of Armada days mounted 4 cannon and 4 demi-cannon. Howard

wrote of her to Burghley, when he heard the Armada was about to sail: "And I pray you tell her Majesty from me that her money was well given for the *Ark Raleigh* [she had originally belonged to Sir Walter Raleigh and was purchased for £5000], for I think her the odd ship in the world for all conditions." As regards the modern "Ark Royal," we regret that it was erroneously stated in our last issue that she is the world's largest aircraft-carrier. There are, indeed, several larger carriers, both in our own and foreign navies, notably the U.S.S. "Lexington," and "Saratoga," and the Japanese "Akagi."



## CARRYING CHRISTMAS AIR-MAIL IN HER FLOATS: "MERCURY" IN SERVICE.



"MERCURY'S" MAIDEN TRIP ON A REGULAR AIR-ROUTE: LOADING THE FLOATS WITH EMPIRE CHRISTMAS MAIL TO BE FLOWN NON-STOP TO EGYPT.

For the first time most of the Empire Christmas first-class mail (*i.e.*, missives with sealed envelopes and post-cards) is being carried this year by air. In a period of approximately five weeks several times the total year's external mails of any other country have been handled by Imperial Airways. This is undoubtedly due to the all-up Empire mail scheme whereby letters are carried at 1½d. per half-ounce. India came under the scheme in February, followed by Australia and New Zealand in July and Hong Kong in September. Last year only the Africa air-route was operating under the all-up system. The "Mercury," upper component of the Mayo

Composite Aircraft, is making her maiden trip in the regular Empire air-routes in this service and is scheduled to fly non-stop to Alexandria, carrying a ton of mail. She will make five such flights altogether and will be piloted by Captain Donald Bennett, who flew the machine on her record flight to South Africa and on her Transatlantic flight. The "Mercury," which has a range of 1500 miles with an unassisted take-off, will return on each occasion by easy stages. The mail is carried in the floats of the "Mercury" as well as in the body of the machine. In the above photograph she is seen attached to "Maia," the lower component. (C.P.)



PERSONALITIES AND EVENTS  
OF THE WEEK.



**DR. A. T. P. WILLIAMS.**  
Dean of Christ Church since 1934. Nominated for election by the Dean and Chapter of Durham as Bishop of Durham in succession to Dr. Hensley Henson. Was Headmaster of Winchester from 1924 to 1934 and Chaplain to the King from 1931 to 1934.



**THE HON. W. L. RUNCIMAN.**  
Has accepted an invitation from Imperial Airways and British Airways to assist in developing closer co-operation between the companies and will serve on the boards of both concerns until the merger plans are complete. Is a grandson of the late Lord Runciman.



**LEAVING THE AMERICAN CHURCH AFTER THE THANKSGIVING DAY SERVICE: THE DUKE AND DUCHESS OF WINDSOR.**  
The Duke and Duchess of Windsor attended the Thanksgiving Day service at the American Church in Paris on November 24. In the evening Mr. Chamberlain and Lord Halifax paid a courtesy visit to the Duke of Windsor at the Hotel Meurice, and were greeted by the Duke and Duchess. The Duchess then withdrew and Mr. Chamberlain and Lord Halifax remained in conversation with his Royal Highness for about half an hour.

PEOPLE AND OCCASIONS  
IN THE PUBLIC EYE.



**SIR CHARLES COLLETT.**  
Lord Mayor of London in 1933-34. Died on November 23; aged seventy-four. Entered the Corporation in 1912 and was elected Alderman for the Ward of Bridge in 1927. Was the first Chairman of the City of London Retail Traders' Association.



**MR. E. T. BOTH.**  
A young Australian inventor who has designed an improved type of "iron lung" which Lord Nuffield is making and presenting to every hospital and institution in the British Empire. This breathing apparatus is made largely of laminated wood and is driven by hand or by electricity.



**THE ANGLO-AMERICAN AND AMERICAN-CANADIAN TRADE AGREEMENTS SIGNED: THE PARTICIPANTS IN THE CEREMONY AT THE WHITE HOUSE, WASHINGTON.**  
On November 17 the Anglo-American and American-Canadian Trade Agreements were signed in the presence of President Roosevelt at the White House, Washington. Our photograph shows the participants in the ceremony; (seated, from l. to r.) Mr. Arnold Overton, Second Secretary to the British Board of Trade; Sir Ronald Lindsay, the British Ambassador; President Roosevelt; Mr. Mackenzie King, the Canadian Prime Minister; and Mr. Cordell Hull, U.S. Secretary of State.



**KING CAROL'S VISIT TO HERR HITLER AT BERCHTESGADEN: HIS MAJESTY ENJOYING A LONG CONVERSATION WITH THE FÜHRER IN THE BERGHOF.**  
King Carol, who, after his State visit to London on November 15-18, visited Belgium and France, later left for Sigmaringen, in Germany, where he stayed at the residence of Prince Frederick of Hohenzollern. On November 24 his Majesty, accompanied by Crown Prince Michael, was received by the Führer at Berchtesgaden. The royal visitors had luncheon with Herr Hitler and Herr von Ribbentrop, and left for Sigmaringen three hours later.



**SIAM'S BOY KING VISITS HIS NATIVE LAND: H.M. ANANDA MAHIDOL CEREMONIALLY WELCOMED AT BANGKOK.**  
Ananda Mahidol, the young King of Siam, recently returned from Switzerland, where he has been at school in Lausanne, to pay a visit to his native land, from which he has been five years absent. He is now thirteen years old. He succeeded King Prajadhipok in 1935, a council of Regency ruling during his minority.



**LIEUT.-GEN. SIR B. BURNETT-HITCHCOCK.**  
Appointed Director-General of Mobilisation and Recruiting in 1918 and was responsible for the demobilisation of five million soldiers at the cessation of the war. Died on November 23; aged sixty-one. Was Major-General i/c of Administration, Aldershot Command, from 1921 to 1925.



**MR. HENRY BROOKE.**  
Elected M.P. (Nat. Con.) in the by-election at West Lewisham on November 25. He had a majority of 5648 over his Socialist opponent. At the General Election the Conservative candidate had a majority of 12,370. The poll was 58 per cent. of the electorate.



**SOUTH AFRICA'S DEFENCE MINISTER IN GERMANY: WATCHING A TRENCH-MORTAR DISPLAY AT DOEBERITZ.**  
The beginning of the visit of Mr. Oswald Pirow, South Africa's Defence Minister, to Germany, was illustrated in our last issue. On November 24 he had an interview with Herr Hitler at Berchtesgaden, when, it is understood, German colonial claims and trade questions were discussed. Later he visited Signor Mussolini in Rome.





## A plan to *by-pass* the discomforts of Winter

A trip to South Africa enables you to re-arrange the rhythm of the seasons to your own convenience. From the soft tints of late Summer in England you sail comfortably into the glory of the South African Spring; thereafter, the sun remains your daily companion until England is once again assuming the verdant mantle of the tender months.

Apart from the very definite advantage of side-stepping Winter, a visit to South Africa affords an opportunity to explore a land unique alike for the grandeur of its scenery and its pleasant ways of life.

The loveliness of Table Mountain and the Cape Peninsula; the eeriness of the Congo Caves; the tingling thrill of watching wild animals in the National Game Reserve; the ethereal beauty of the Drakensberg Mountains; the modernity of the cities; and at every turn the lighthearted Natives living picturesque tribal lives in their villages. You will enjoy every moment of your stay in South Africa; you will revel in its glorious climate, and find no lack of fascinating interests whatever your tastes.



Illustrated publications and details of "Winter" fares are obtainable from the South African Travel Bureau, Trafalgar Square, London, W.C.2.



## BOOKS OF THE DAY.

By CHARLES E. BYLES.

IT is rather strange that the modern vogue of biography, reminiscence, and historical re-statement—all very realistic and inevitably representational—should have coincided with a fashion for freaks and distortions in other arts, especially in painting and sculpture, and to some extent in music. History does not lend itself conveniently to these vagaries, except on frankly comic lines, as in "1066 and All That." Such things are amusing now and then, but the general public, I think, prefers its history "straight," and has developed a genuine interest in the subject as bearing on the origins of many conflicts and discontents in our quarrelsome world.

In writing history or historical biography it is difficult to be at once scholarly and readable: the scholar is apt to become dry, and the populariser inaccurate. No recent book that I have seen better strikes the happy medium than "ELIZABETH OF BOHEMIA." By Carola Oman. With 15 Plates and a Genealogical Table (Hodder and Stoughton; 18s.). The author has chosen for portrayal a character of considerable significance in the record of British contacts with Central Europe, yet one not too familiar to the average reader. I doubt, indeed, whether any "man in the street," of the type accosted by B.B.C. emissaries for the "In Town To-night" broadcasts, could say off-hand, if suddenly asked, who Elizabeth of Bohemia was. For this reason, I think, the author would have been wise to give an introductory note setting the reader on his general bearings as to the course of her story, its place in the long and complicated annals of the Thirty Years War, and its relation to present-day affairs, to which it offers notable analogies. Historians, like other experts, are prone to assume that everyone knows what they know, and do not make enough allowance for

the untutored mind. If they want their books to reach the great big ignorant public, they should realise that it needs a little spoon-feeding.

Having voiced this minor grievance, I hasten to add my tribute to an excellent piece of work. Here is brought to life again, along with her numerous family and relatives, and many famous contemporaries, a royal lady whose career

Frederick V., Elector Palatine, who became King of Bohemia. She shared his brief and disastrous reign at Prague, cut short by the armies of the Emperor Ferdinand II., and thereafter endured many years of exile and penury. She bore eight sons, among them Prince Rupert, the Cavalier leader in the Civil War, and five daughters. The youngest girl, Sophie, who married the Elector of Hanover, was the mother of George I.

Elizabeth "was indeed to prove the grandmother of Europe." Citing "Debrett," the author adds: "In 1938 every ruling sovereign of Europe, except the King of Albania, traces descent from Elizabeth of Bohemia. Their Majesties of Denmark, Great Britain, Greece, Jugo-Slavia, the Netherlands, Norway, Roumania and Sweden are descendants of her daughter, Sophie: the Kings of Belgium, Bulgaria and Italy, of her favourite granddaughter, 'Liselotte.'"

Considering the long period covered by Elizabeth's life, the ramifications of her family affairs and the complexity of the international background, it is an astonishing feat to have woven it all into a narrative so well-balanced and coherent. This the author has accomplished by emphasising the personal side of the story, the qualities and vicissitudes of Elizabeth herself, with her beauty and high spirits and her sporting proclivities, and not disdaining details of dress, food, ceremonies, entertainments, and the eternal "servant problem," no less insistent, apparently, in the seventeenth century than to-day. To the general reader, much documentation is a weariness to the flesh, but the author shows extraordinary skill in welding letters and papers into her narrative, without spoiling its continuity. A certain amount of annotation, of course, is essential, but has been reduced to a minimum, and personally, I much prefer the short footnotes here given to the bothering method of numbered references to an appendix. [Continued overleaf.]



TRAVELLING TO THE OFFICE BY SEAPLANE IN NEW YORK: THE DOWNTOWN "SKYPORT" AT THE FOOT OF WALL STREET, WITH THE SKYSCRAPERS OF THE FAMOUS STREET OF FINANCE IN THE BACKGROUND. A seaplane base has now been completed at the bottom of Wall Street, New York, and business men whose homes are a hundred miles or more away can now be dropped almost outside their offices within an hour of leaving their breakfast-table. The innovation is popular, as it saves long train or car journeys. The seaplanes are also available during the day for business purposes. Stepping ashore at the "Skyport," as the base is called, the business man actually sets foot in Wall Street. (Fox.)

extended from the last years of Good Queen Bess to the reign of the Merry Monarch. Daughter of James VI. of Scotland (afterwards our James I.), sister of Charles I., and aunt of Charles II., the Elizabeth of the book married

annotation, of course, is essential, but has been reduced to a minimum, and personally, I much prefer the short footnotes here given to the bothering method of numbered references to an appendix. [Continued overleaf.]



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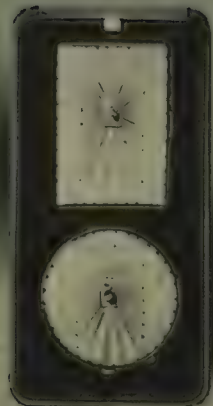
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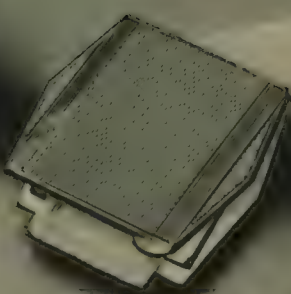


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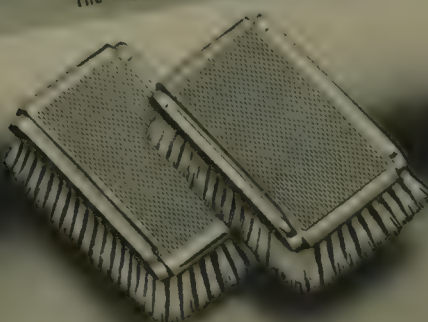
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Continued.

As already observed, comparisons might be drawn between the European situation in Elizabeth's time and that of to-day. There are even allusions to a "Mr. Chamberlain," which puzzled me until I found that he was a certain John Chamberlain, "ubiquitous" on social occasions, "a gentleman of private means and no profession, who spent his time in writing letters to his acquaintance." In 1618, when trouble arose over Bohemia between the Catholic powers (including the Habsburg Emperor) and the Protestant Union, James I., it seems, pursued a policy of appeasement. "The Elector Palatine," we read, "despatched Baron Christopher Dohna to represent the situation of the Bohemians to the King of England. The only satisfaction obtained by the baron was the King's consent to prolong his alliance with the Union. James, like John George of Saxony, wished 'to finish the business peaceably and quietly.' He informed the King of Spain that if he found the Bohemians tractable he would 'feel it very deeply' were they nevertheless 'destroyed and ruined.' . . . Englishmen now began to take an intense interest in the 'hideous fires that are kindled in Germany, blown first by the Bohemians,' and to prophesy 'a War without end.'"

Glimpses of Bohemia and its capital more than a century after Elizabeth Stuart's time, and more than a century before it became once more a bone of international contention as part of Czechoslovakia, occur in "THE LETTERS OF MOZART AND HIS FAMILY." Translated and Edited by Emily Anderson. With 40 Illustrations (in the three Volumes). With Extracts from the Letters of Constanze Mozart to Johann Anton André translated and edited by C. B. Oldman. Vol. III. (Macmillan; 18s.). During the last few years of Mozart's life, the political storm-centre of Europe was not Prague, but Paris, for the French Revolution was beginning to boil up, but no echoes of the "red fool-fury of the Seine" seem to have reached him. At any rate, I do not notice any allusions to it in his letters, although, writing to his father from Vienna in 1781, he retailed an intimate anecdote about Marie Antoinette and the birth of the Dauphin. The letters in this volume are almost wholly concerned with

musical and personal matters. It is perhaps necessary to be a devout Mozartian in order fully to enjoy them.

In 1787, about four years before his death, we find Mozart in Prague, where he was in high spirits owing to the success of his opera, "Le nozze di Figaro." Writing thence to a friend in Vienna, Baron Gottfried von Jacquin, he says: "At six o'clock I drove with Count Canal to the so-called Bretfeld ball, where the cream of the beauties of

owing to my natural bashfulness. I looked on, however, with the greatest pleasure while all these people flew about in sheer delight to the music of my 'Figaro,' arranged for quadrilles and waltzes. For here they talk about nothing but 'Figaro.' Nothing is played, sung, or whistled but 'Figaro.' No opera is drawing like 'Figaro.' Nothing, nothing but 'Figaro.' Certainly a great honour for me. . . . Although I meet with all possible courtesies and honours here, and although Prague is indeed a very beautiful and pleasant place, I long most ardently to be back in Vienna."

In my youth I was taught to play the piano, "wi' deeficulty." Though I did not become, like Mozart, an infant prodigy, I am glad to find my grievances against one composer, whose sonatas caused me much tribulation, justified in these delightful letters. Writing to his father, Mozart remarks: "I have a few words to say to my sister about Clementi's sonatas. Everyone who either hears them or plays them must feel that as compositions they are worthless. They contain no remarkable or striking passages except those in sixths and octaves. And I implore my sister not to practise these passages too much, so that she may not spoil her quiet, even touch and that her hand may not lose its natural lightness, flexibility and smooth rapidity. For after all, what is to be gained by it? Supposing that you do play sixths and octaves with the utmost velocity (which no one can accomplish, not even Clementi) you only produce an atrocious chopping effect and nothing else whatever. . . . What he really does well are his passages in thirds; but he sweated over them day and night in London. Apart from this he can do nothing, absolutely nothing, for he has not the slightest expression or taste, still less, feeling."

I come now to two memoirs of famous English artists. For some reason or other there has been a sudden revival of interest in the personality and private affairs of Turner, perhaps because nowadays it is felt that unconventional people who lived in a conventional age, and have hitherto been portrayed by conventional biographers, need to be revealed anew to a generation

(Continued overleaf.)



INCLUDED IN AN EXHIBITION OF WORKS BY ONE OF THE MOST IMPORTANT ENGLISH SURREALIST PAINTERS: "THE HEAVINESS OF SLEEP"; BY JOHN ARMSTRONG.

An exhibition of pictures by John Armstrong opened at the Lefevre Galleries on November 30 and will continue until December 24. Mr. Armstrong is one of the most important English surrealist painters and has not had a "one-man" show for some time.

Reproduced by Courtesy of Messrs. Alex Reid and Lefevre, 1a, King Street, S.W.1.

Prague were wont to gather. Why—you ought to have been there, my friend! I fancy I see you running, or rather limping, after all those pretty women, married and unmarried! I neither danced nor flirted with any of them, the former because I was too tired, and the latter

sudden revival of interest in the personality and private affairs of Turner, perhaps because nowadays it is felt that unconventional people who lived in a conventional age, and have hitherto been portrayed by conventional biographers, need to be revealed anew to a generation



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# Christmas comes in Boxes

by

## IAN HAY

*The famous soldier-author of "Housemaster," "The First Hundred Thousand" and "The Middle Watch" points the moral for all exasperated present-hunters.*

Christmas conjures up before me a vision of people scurrying round the shops, darting from counter to counter, getting more and more grubby and exasperated. Being an essentially lazy man, only too anxious at all times to be thoroughly selfish, I solve my Christmas problem in a simple, inexpensive yet princely way. I order Havana cigars for all my most deserving friends. Now, when Christmas comes, I sit calmly back in a deep arm-chair, drawing quietly and with intense enjoyment at a rich Havana cigar, knowing that on Christmas day my friends will be indulging themselves in the same blissful way; knowing, too, that each time they light a fresh cigar, fresh blessings will be heaped on my head. But apart from the joy of giving—and the greater joy of receiving—a box of Havana cigars, a cigar smoked quietly after moments of emotion or strain, brings with it a sense of security and complete and utter calm.



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*Continued.*

more in sympathy with their idiosyncrasies and deviations from decorum. Only a few weeks ago I reviewed a book called "The Double Life of J. M. W. Turner," by Kenelm Foss. Now, following hard on its heels, arrives "TURNER THE PAINTER: His Hidden Life." A Frank and Revealing Biography. By Bernard Falk. With 2 Full-Colour Reproductions and 32 Pages of Black-and-White Illustrations (Hutchinson; 18s.). This new work is much fuller and amply supported by evidence, obviously the result of extensive research, and it contains much intimate personal matter drawn from hitherto untapped sources.

The book is extremely readable and justifies the surprising Ruskinian dictum on the dedication page—"To be a first-rate painter, you *mustn't* be pious, but rather a little wicked and entirely a man of the world." The scene of Ruskin sorting Turner's posthumous sketches and casting out anything improper recalls the historic "bonfire of Vanities" arranged by Savonarola, into which famous Italian painters were persuaded to fling some of their more sensuous works. I had occasion to mention that holocaust of art the other day when reviewing Merejcovski's "Romance of Leonardo da Vinci." Turner was not a vicious man, but his recreations were a trifle squalid, and his affairs with women were drab and unromantic. There was no apparent reason why he should not have married, but he seems to have had a rooted objection to living (as some enemy of convention has cynically expressed it) "in open monogamy."

Another British painter whose life clashed with his exquisite art (though in ideas and habits very different from Turner) is recalled in "THE LIFE AND DEATH OF CONDER." By John Rothenstein. With Coloured Frontispiece and 25 Illustrations (Dent; 18s.). Conder, who was a contemporary and friend of Aubrey Beardsley, died in 1909. His art had affinities with Watteau, Boucher and Fragonard. He created a dreamy Arcadia, which was dissipated partly by post-impressionism and partly by the Great War. His biographer, however, thinks that he will one day be rediscovered. As Conder is known in particular as a painter of fans, I rather expected that the book would contain a special section concerning that aspect of his art. The word "fan," however, does not even figure in the index, though the book contains various references to the subject and among other things it is mentioned that his first fan to be reproduced was painted in 1896 during a visit to Dornoch in Sutherlandshire. It may not be generally remembered that Conder spent much of his early life in Australia, and there is an interesting account of his experiences there.

In conclusion, a few words about two unassuming little books that will attract oversea readers and others acquainted with the West Indies. A frontispiece from a portrait group by Richard Cosway lends a touch of art interest to "LETTERS TO JANE



A GIFT TO PRINCESS ELIZABETH AND PRINCESS MARGARET: DOLLS DRESSED IN NATIONAL COSTUME BY RUMANIAN CHILDREN AND PRESENTED TO THE PRINCESSES BY KING CAROL ON THEIR BEHALF.

During the recent State visit of King Carol to this country his Majesty presented these dolls to Princess Elizabeth and Princess Margaret on behalf of the children of Rumania, who had dressed them in national costume for the Princesses. It will be remembered that the children of France made a similar gift to the Princesses on the occasion of the State visit of the King and Queen to Paris. (Graphic Photo Union.)

FROM JAMAICA," 1788-1796. Edited by Geraldine Mozley (Published for the Institute of Jamaica by the West India Committee, 14, Trinity Square, London, E.C.3; 6s.). This is essentially a family record, but, as with many such, the passage of time has given it a wider appeal. It shows not only the sort of letters people wrote in the late eighteenth century, but the conditions of colonial life in those days, and the long voyages when children had to be sent to England for education. It shows also that West Indian colonists were not altogether isolated from national events—the Navy saw to that—and took more interest in European affairs than some people living in Europe.

Mozart, as noted above, does not seem from his letters to have heard of anything unusual happening in France in the 1780's. One of Jane's Jamaican cousins, however, evidently knew all about the French Revolution. "Ann," she writes, "thanks you for the little wax doll, which I am sorry to say she soon made share the like fate of the King and Queen of France." The editor also interpolates some notes on West Indian history. Thus, recalling Rodney's victory off Dominica on April 12, 1782, she quotes Sir Geoffrey Callender's words (in "Sea Kings of Britain"): "The Battle of the Saints was one of the most complete and glorious victories that ever graced the annals of the fleet. It saved Jamaica. It saved the Indies. It saved the tottering Empire."

Rodney's exploit also earns the meed of song in a dainty volume of verse emanating from the same region—"JAMAICA—ISLE OF JUNE." Twelve Poems by Geoffrey M. Gamble. Illustrations by T. M. Cuckson (Aldershot: Gale and Polden; 3s. 6d.). Here a poem entitled "Port Royal" tells how, after the battle—

Those grand tall ships came sailing home in line,  
Rounding your point 'midst cheers for every crew,  
For watchers from the coast saw that on nine  
St. George's Cross o'er France's Lilies flew.

As the name of the publishers indicates, this book is of military rather than naval origin. Major Gamble and his illustrator, Captain Cuckson, are both in the Sherwood Foresters, and the Major, when not meditating the muse, has been known to play polo in Jamaica. His poems run easily and reveal sincere feeling. Combined with the drawings, they give an attractive picture of the island's charm. Perhaps the romantic influence of Robin Hood and his Merry Men helped to inspire the collaboration.





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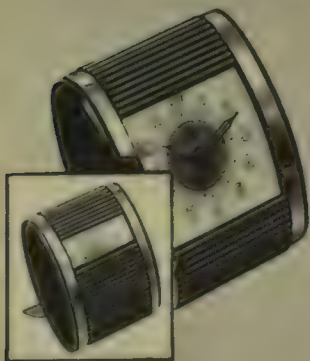
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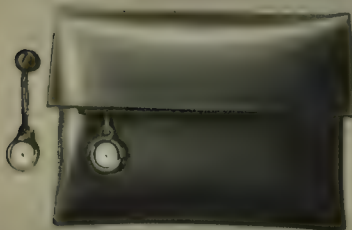
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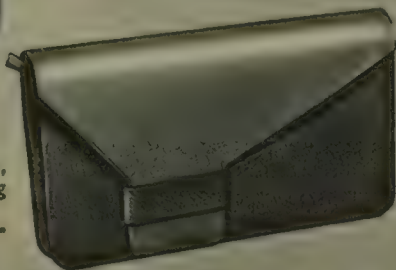


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## A PAGE FOR COLLECTORS.

By FRANK DAVIS.

THE MOST FAMOUS OF FURNITURE BOOKS.

JUDGING by two letters recently received, casual references to Chippendale's "Director," on this page and in other publications, sometimes cause confusion. The book is so famous that one is inclined to forget that not everyone has access to a first-class library, and yet fewer can easily afford so rare—and weighty—a volume for their own shelves. I hope what follows will clear up any doubts the writers and others may have about the importance and format of the series of designs which made Chippendale's name, and without which he would not be nearly so well remembered, for he was not really the greatest of cabinet-makers, but first among several men of equal ability; but he was an enterprising man of business, and knew to perfection the right sort of advertising—and what better advertisement could a first-class cabinet-maker have than a first-class book, well illustrated and of imposing appearance?

The volume is large folio (pages 17 in. by 11 in.), with 161 full-page plates, and was first published in 1754 from the author's house in St. Martin's Lane, with



1. A CHIPPENDALE DESIGN FOR A LIBRARY TABLE—"SO PLAIN AND INTELLIGIBLE, THAT NO MORE IS NEEDFUL TO BE SAID . . ."

a dedication to the Earl of Northumberland—"your intimate acquaintance with all those Arts and Sciences, that tend to perfect or adorn life, and your well-known disposition to promote them give the following designs a natural claim to your protection, they are therefore with great respect laid at your feet by . . ."

Its full title is "The Gentleman and Cabinet-Maker's Director," "the whole calculated to improve and refine the present Taste, and suited to the Fancy and Circumstances of Persons in all Degrees of Life." The idea is that the Gentleman can choose the designs he likes, and the cabinet-maker is given directions by which those designs can be carried out. It was a great success, and a second edition followed, a few copies dated 1755, the majority 1759—same number of plates, but some variants—and one odd circumstance:



2. "THIS BOOK-CASE WILL BE VERY BEAUTIFUL IF NEATLY EXECUTED": ONE OF THE MANY INTERESTING DESIGNS IN CHIPPENDALE'S "DIRECTOR."

Reproductions from "The Gentleman and Cabinet-Maker's Director" by Courtesy of Messrs. James Rimell and Son, 6, Duke Street, S.W.1.

some of the volumes of this edition are dedicated to the Earl of Northumberland, but more to Prince William Henry, Duke of Gloucester and brother of George III. A third edition followed in 1762, with forty additional plates.

The Preface is turgid, faintly absurd, and decidedly amusing; much of it was presumably written for him, but a line or two may perhaps come from his own pen, notably the pugnacious sentences: "I am not afraid of the fate an author usually meets with on his first appearance, from a set of critics who are never wanting to shew their wit and malice on the performances of others; I shall repay their censures with contempt. Let them unmolested deal out their pointless abuse, and convince the world they have neither good-nature to commend, judgment to correct, nor skill to execute what they find fault with." The style, you will note, is what one may call rotund Ciceronian, with the faintest tang of Sitwellian disdain for the opinion of the world. However, it is not the preface which makes a book; in this case the plates (engraved some

(Continued overleaf.)





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by Daryl, others by Müller) are the thing, and they are of the greatest interest. How far he actually originated the style which goes by his name is another question.



1. A DESIGN IN "THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR," THE BOOK OF DESIGNS PUBLISHED BY CHIPPENDALE IN 1754: A CHINA SHELF.

The description of this Plate in Chippendale's book reads: "This design will look exceeding well, if executed and japanned neatly. The fretwork at the ends is designed for doors; the supporters for the canopy at each end stand at the corners, and are joined together in the middle. The feet at the bottom are pierced through; all the other parts are exceedingly easy."

Reproductions from "The Gentleman and Cabinet-Maker's Director" by Courtesy of Messrs. James Rimell and Son, 6, Duke Street, S.W.1.

It seems more likely that he took the fashions current at the time, pursued them to their logical (and sometimes wholly extravagant) conclusions, and, by reason of this book, gained all the credit for them. Most

people think to-day that he was a magnificent cabinet-maker, but not the great innovator of legend. He did not have that reputation during his lifetime, for we find him in the sixties making furniture to the designs of Robert Adam, and a man who was really an arbiter of taste, as some people insist he was, would hardly have done that. (Odd, by the way, that there seems to be no record of a portrait of him—if he was ever painted the picture is lost, or goes under another name. One wishes he had been sufficiently an egotist to have his own portrait as a frontispiece to his book.)

The "Director" set a fashion, and during the next half-century pattern-books of various degrees of importance appeared at frequent intervals, and collectors whose interest in old furniture is sufficiently keen, will find endless delight in the pursuit of these first-hand records, many of which are by no means easy to find. There are the two standard works, Hepplewhite's "Cabinet-Makers' and Upholsterers' Guide" (first edition, 1788, second, 1789, and third, 1794), and Sheraton's "Cabinet Maker and Upholsterer's Drawing Book" (first edition, 1791, second, 1793, third, 1802). These two, with Chippendale's "Director," cover the whole of the last half of the eighteenth century, but there are many others, some merely adapted from Chippendale, some with originalities, not to say eccentricities, of their own; as, for example, when Robert Mainwaring solemnly produces designs for "Gothic Garden Seats"; or when Thomas Hope, of Deepdene, in Surrey, is supremely contemptuous of makers of the past (the year is 1807) who, says he, were "entirely ignorant of the most familiar principles of visible beauty, wholly un-instructed in the simplest rudiments of drawing,

or, at most, only fraught with a few wretched conceits, borrowed from the worst models of the degraded French school of the middle of the last century, was left totally destitute of those attributes of true elegance and beauty, which, though secondary, are yet of such importance to the extension of our rational pleasures . . ."; and much else to the same effect.

What we miss, and would give a great deal to possess, is any contemporary book on Queen Anne or early Georgian furniture—something which would show the transition from the sober taste of the first twenty years of the century to the more elaborate fashions which culminated in Chippendale. But it did not occur to a prosperous and busy cabinet-maker like Giles Grendey, who seems to have been as notable a personage as Chippendale, to spend money on print. In the seventeenth century, only two books deal with the subject, and that not directly. The first is John Evelyn's "Sylvia: or a discourse of Forest Trees and the propagation of Timber" (first edition, 1664). The other is a very rare little work by Stalker and Parker, published in 1688 and devoted to the then exciting and novel art of japanning.

From Evelyn in 1664 to George Smith in 1826, my list comprises twenty items—and I have just come upon a twenty-first. How small that is, considering the amount of furniture made in that period, and its importance in turning a house into a home!



4. FRAMES FOR MARBLE SLABS: TWO DESIGNS, "WHICH [CHIPPENDALE SAYS] I REFER TO THE TASTE AND JUDGMENT OF THE SKILLFUL WORKMAN," IN THE CHINESE MANNER.

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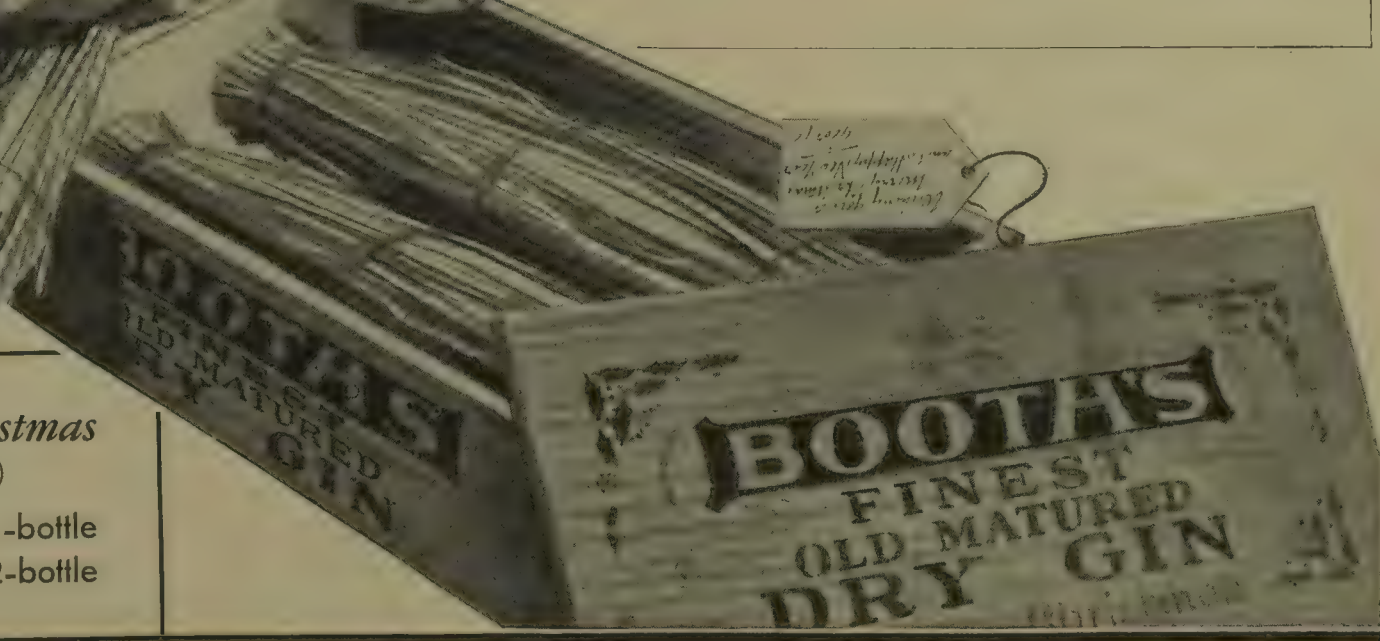
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NEW DISCOVERIES AT KHAFAJE.

(Continued from page 1026.)

The lozenges in the narrow panel next on the left are of a common decorative design. The painting in the next large panel with the tree in the centre, and the two groups of animals on both sides, especially the charming scene of the suckling kid, testify to a highly developed sense of composition, rarely surpassed in much later periods. The narrow panel to the left repeats the vegetal design, while the fourth large panel is also purely decorative, and flanks another narrow panel containing wavy lines. There is little doubt that the pictures in the various panels are connected and express a definite idea, probably of a ritual. These scenes lend themselves to a great number of religious or symbolic interpretations, the least hazardous being probably that of family life or the rite of fertility.

The vase in Fig. D, in colour on the same page, is an example of a later development of this type of painted pottery. This specimen was found at a higher level in another part of the town. Its shape, with the flat handle, closely resembles the well-known type of Early Dynastic pots with similar handles, bearing an incised decoration or a crude relief of the "Mother Goddess." In Fig. B the painted shoulder of an earlier vase is shown. Its diameter measures nearly 60 cm. (about 2 ft.), and it is one of the most perfect specimens of the Jemdet Nasr type of pottery.

Figs. E to H on colour-page 1028 are four vases in their chronological order. Fig. E is the earliest, belonging to the first part of the Jemdet Nasr period, of which the shape, dark colour, and burnish are typical. Fig. F is of a kind hitherto considered the most typical for this period, and is somewhat later than that shown in Fig. E, but is roughly contemporaneous with Fig. B. The vase shown in Fig. G belongs to the latest part of the Jemdet Nasr period, and similar specimens seem to survive into the earliest stage of the Early Dynastic period, and sometimes occur at the same level as the "Diyala Ware." The plain red vase in Fig. H dates from the second Early Dynastic period, and is of a type which is the latest survival of painted pottery in this age.

Figs. J and K are two more specimens dating from the earlier part of the Jemdet Nasr period. Fig. J probably shows a part of a shoulder of a monochrome painted vase. The animal design is rare for this period, and distinctly differs from the animals on the "Diyala Ware." The squat jar of Fig. K is also unusual,

both in design and shape. Although only the red line of the painting remains, there are clear indications that another colour was also used. It seems very improbable that this was black, for as a rule the materials used to make this colour (coal or bitumen) are not easily effaced. The fact that the paint had completely disappeared probably indicates that it was made from an unstable mineral which disintegrated owing to a slow chemical process. We can only guess as to its colour, but yellow or blue seems the most probable.

THE STORY OF THE RUMAN PEOPLE.

(Continued from page 1048.)

hero, Michael the Brave, when he sought to be nominated by the Sultan as Prince of Wallachia. Michael eventually secured control of Moldavia too, and then entered Transylvania and held his court at Alba Julia, where the kings of Rumania are now crowned.

But this reunion of all the Rumanians lasted for only a year or so. Michael was murdered in 1601, at the instigation of the Hapsburgs; the Transylvanian Rumanians came under the yoke again; and the Turks fully dominated the puppet princes of the states of the river plains. In this chaotic period, Captain John Smith (the future "Founder of Virginia") performed the doughty deeds that won him his device of the Three Turks' Heads, after a battle in the Red Tower Pass.

Not until 1859 did Wallachia and Moldavia gain even nominal independence. English travellers in the eighteenth century describe the condition of the principalities, bled white by grasping Greek rulers, the nominees of the Sultan. Danubian Rumania became the "Belgium" of warring Turks, Russians, and Austrians. Austria annexed Bukovina, Russia Bessarabia. And though a new national spirit began to move the hearts and awaken the memories of the Rumanians, all efforts to achieve liberty failed until the desire of some of the Great Powers to bar Russia's advance towards Constantinople moved them to tolerate the union of Wallachia and Moldavia under a Ruman ruler, Alexander Cuza. When, in 1866, Charles of Hohenzollern became Prince of the new State, a better era began. In 1877 he joined Russia in her war with the Turks. Vassalage was at an end, and in 1881 Charles was crowned as Carol I., King of Rumania. After sixteen centuries, the southern Rumanians were free.

Their brethren under the oppressive Hungarian and Russian rule, and under the milder rule of Austria,

had to wait for freedom until 1918. Meanwhile, Danubian Rumania was making great efforts to repair the damage of centuries: its resources began to be exploited, and the development of the oil-fields was mainly the work of English engineers. The condition of the peasantry was improved, though very slowly: it was not until after the Great War that agrarian reforms gave the Ruman people the land their forefathers had tilled from the dawn of history. To-day, the peasant is recognised as the backbone of the State, and the chief concern of King Carol and his ministers is to benefit in every possible way the poor and loyal folk who for so long have known nothing but trouble, but who have never lost their noble sense of race, their cheerfulness, and their skill in every simple art.

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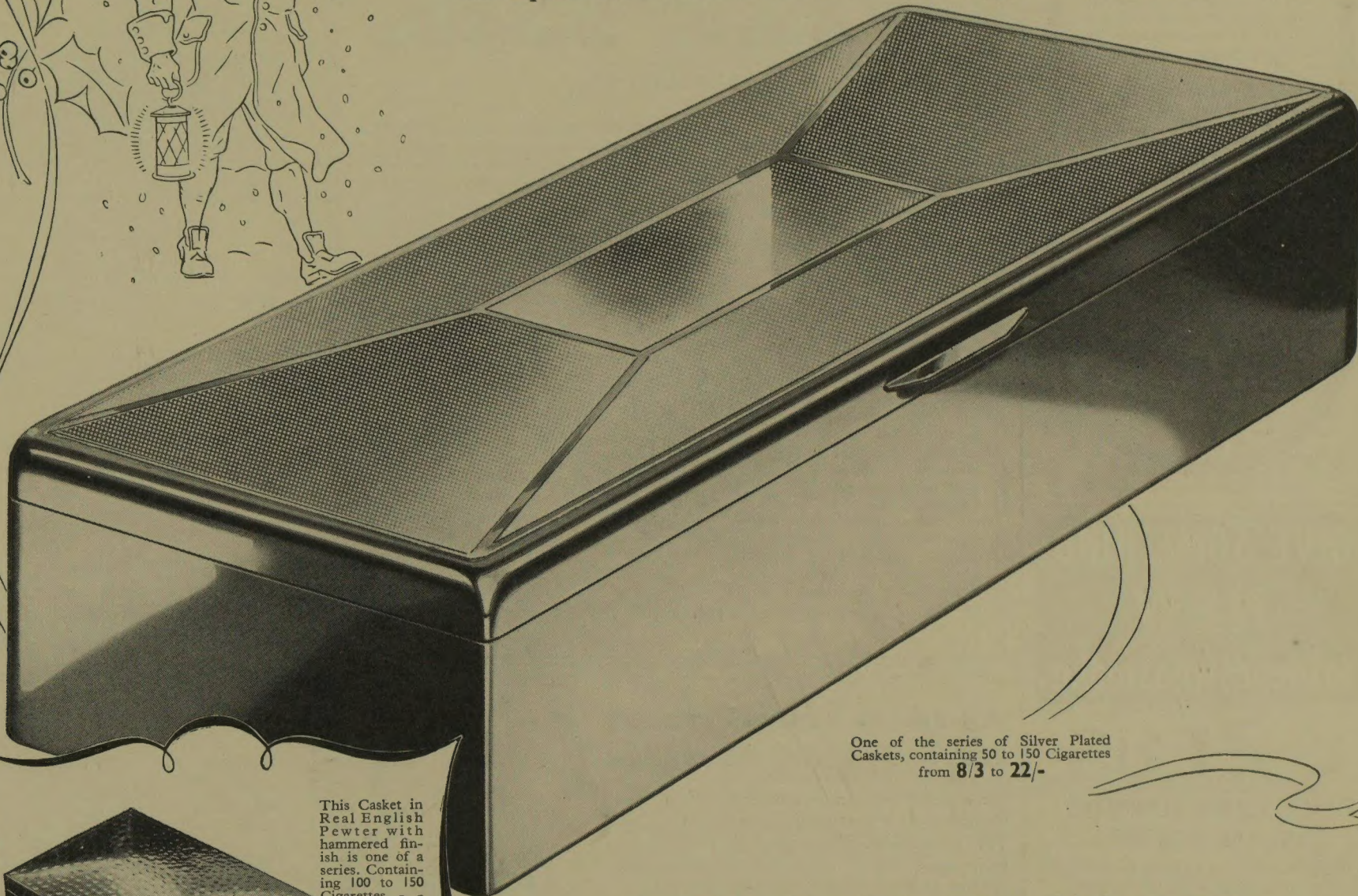
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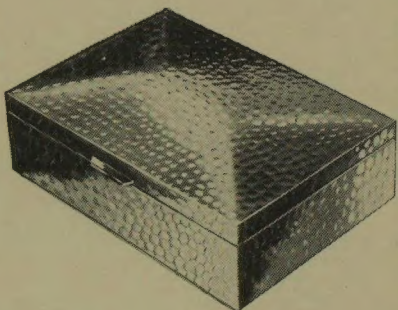


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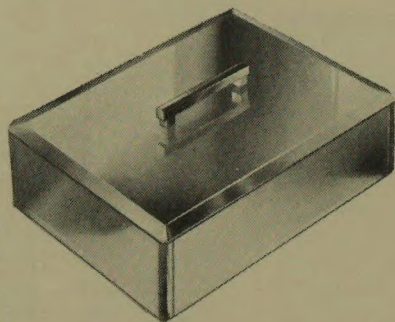


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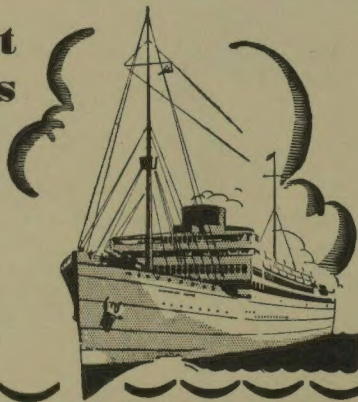
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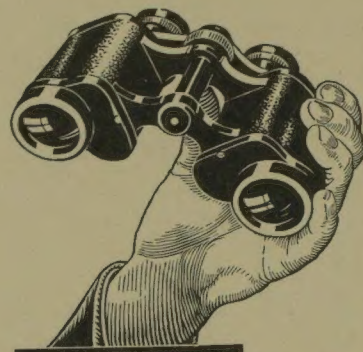
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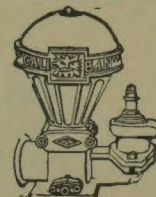
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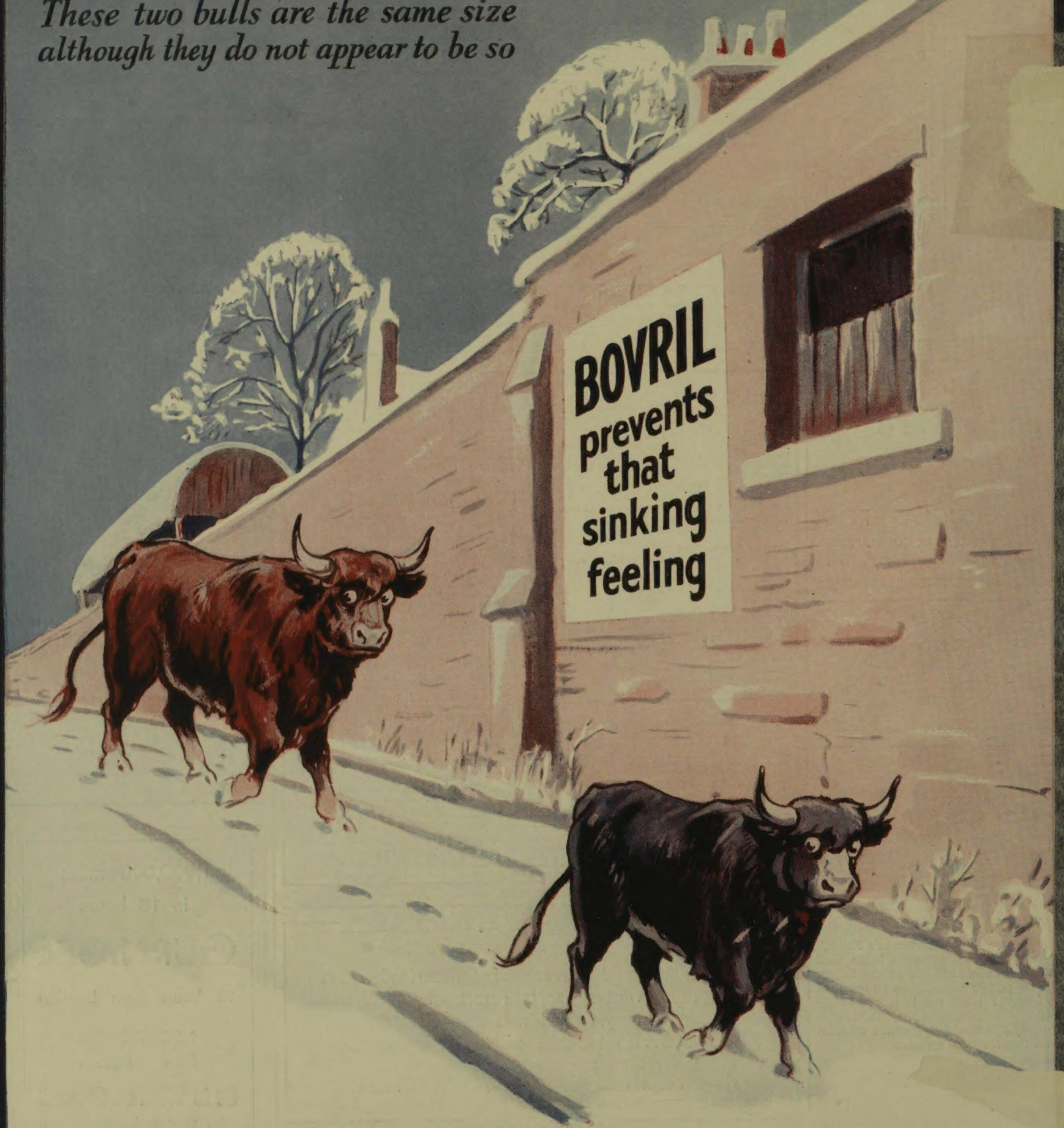
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